

# THE AMERICAN MAGAZINE OF ART

VOLUME XVI

APRIL, 1925

NUMBER 4



A HIGHLAND FUNERAL

SIR JAMES GUTHRIE

MUNICIPAL ART GALLERY, GLASGOW

## SIR JAMES GUTHRIE

BY W. G. BLAIKIE MURDOCH

MAY IT not be claimed that every master, who is indeed such, fashions an art whose outstanding qualities are very easily and briefly definable? When it has been said, of Paderewski, that he plays in a commanding mode, his genius has been almost adequately described. The one word, tenderness, comes very near constituting sufficient homage to Tennyson; the single little phrase, intoxicating rhythm, is well-nigh enough, as oblation to Swinburne. It is when passing to minors that there is found difficulty in putting a short and precise name on such excellence as pertains to the art involved. And, accordingly, the very ease and brevity wherewith Sir James Guthrie's chief merits may be qualified form

a glittering chaplet for this contemporary Scottish master.

Lovers of R. L. Stevenson will recall how the hero of St. Ives encounters, in Edinburgh, a lady who descants on the interminable religious bodies there, each heretical save her own. But if herein there is matter for laughter, so, also, matter for respect. This tendency with Scottish people towards breaking into sects their national faith, Presbyterianism, tells of a thinking habit. And scanning the biographies of the brightest sons and daughters of Scotland, it is noticed what a very large number of them were children of the clergy of the austere national religion. Of its smallest and strictest churches is the Evangelical

Union. And to a minister of that persuasion was born in 1859 the boy destined to win a cosmopolitan renown as Sir James Guthrie. His birthplace was Greenock, near Glasgow, and his original intention was to be a lawyer. By the age of twenty, however, he had definitely espoused painting as a profession, and for a little while he studied art in London. Returning to his native Scotland, with the dawn of the eighteenthies, he engaged in landscape work at various places. But Glasgow was his center, and he was to come into touch there with a wondrous spell.

In Scotland, as in Ireland, the last two decades of the nineteenth century were a period of marked intellectual activity. With the outset of the eighties, just when Mr. Yeats, in Dublin, was leading a band of young singers to the winning of laurels, Glasgow accorded to the work of the French Impressionists a welcome whose keenness was the more praiseworthy, since as yet those men were little known in London. Shortly the term "the Glasgow School," became a widely familiar and honored one. The unity of the painters of that school, Sir James Guthrie being among them, lay in all of them being influenced by the French group at issue. From the Frenchmen Sir James derived an ardent interest in representing strong sunlight, along with the connate predilection, a fondness for much higher tones than had been customary in Scottish painting heretofore. Did not the pictures by Raeburn, or Wilkie or Seddes, seem nearly monochromatic when compared with the best by Claude Monet, or Renoir, or Berthe Morisot?

In those closing decades of the nineteenth century, Sir James did not confine his energies to depicting the scenery of Scotland. Besides his landscapes, he painted a wealth of figure-pieces—studies in the ordinary life of the passing hour, some of them having an essentially Scottish accent. Turning his attention to pastels, the artist used this medium for the same two classes of subjects as he handled in his paintings. And he evinced himself fully as able a pastellist as painter. With chalks, as with brush, he would perpetuate finely a phase of strong sunlight and evolve exquisite harmony from a garland of those high tones, his affection for which had been nurtured by the French

school. Nevertheless he did not fashion bright pictures only. With chalks, as with brush, he would render finely a gentle phase of illumination and fabricate a lovely harmony from quiet hues like greys and blacks. He gave ample evidence that, while his was a true talent for creating with his pigments an individual light shade intrinsically good, his, too, was a sound skill for bringing from his palette an individual quiet shade inherently excellent. That is, in either case, a color having merit apart from that which it had as a note in a given scheme. Briefly then, in the master's earlier work, beauty of coloring is the dominant quality. It is hardly less prominent than intoxicating rhythm in the verse of Swinburne.

It was in 1886 that Sir James painted his first portrait, the subject fitly being a Presbyterian minister. In 1888 the artist was named an Associate of the Royal Scottish Academy; in 1892 he was raised to full membership of that body. In 1902 he was unanimously elected Academy President, and it was in 1903 he received his knighthood. Meanwhile, he had settled in Edinburgh; with the advance of the nineties he had gradually given more and more of his time to portrait painting, and he made of it in the nineteen-hundreds, practically his sole sphere. Subsequent to his retiring from the headship of the Academy in 1919, he has lived chiefly at a country home at Row, not far from Glasgow. It is pleasant to reflect that so great a master as Sir James Guthrie should have been quickly extolled. And in choosing him their principal, the Academicians did something to palliate their tradition. Not that by any means they had been addicted to failing to recognize mastery. But it had been their wont, as with most analogous bodies, to enroll in their ranks feeble painters and to afford hospitality at their exhibitions to tawdry things. Small wonder that Sir James' position on the Academy was occasionally the topic for a joke with people who care passionately for art.

It is not unusual to lament over the countless fine artists who died prematurely and to expatiate on what these men would have done. But if it is quite certain that, had Shelley lived, he would have achieved fresh glories, it cannot but be felt that, had





MISS JEANIE MARTIN

A PAINTING BY  
SIR JAMES GUTHRIE





LADY FINDLEY

A PAINTING BY  
SIR JAMES GUTHRIE





THE DUKE OF ATHOLL

A PAINTING BY  
SIR JAMES GUTHRIE



long life been vouchsafed to Aubrey Beardsley, or Robert Burns or Franz Schubert, each would but have constituted a reminder that flowers fade and that talent is apt to wane sadly, with the passing of the eager emotional period, youth. His development

if the portraits with their sedateness should be compared to prose, is not the artist as able in the one realm as in the other?

The long array of Guthrie portraits, wrought since the painter virtually renounced other forms of work, show amply the endur-



MRS. WARRACK

SIR JAMES GUTHRIE

is conspicuous among the things which denote Sir James Guthrie master indeed; and it is in this respect, particularly, that he has transcended the other men of the once famous Glasgow School. It may very logically be assumed, that the fresh glories of Shelley would have been in prose, not verse, the former vehicle being the more appropriate of the two for the utterance of the feelings common to maturity. And if, with their vivacity, the Guthrie landscapes and figure-pieces should be likened to song,

ing with him of his old skill with quiet tones. But it is among his laurels to have brought into Scottish portraiture, if not colors so gay as those he used in his opening work, at least much lighter and more cheerful shades than had been employed in that portraiture before his advent. Of ideas which the French Impressionists gave the young men of the Glasgow School was a dislike for chiaroscuro, the mode of suggesting light merely by darkening one part of the picture. Voting this method too sombre,

the Frenchmen held that light ought to be reincarnated by a whole series of juxtaposed complementaries throughout the canvas. For every color assumes a new brilliance, when set beside its opponent. Sir James' early interest in this theory, enunciated by Claude Monet and Renoir, has borne fruit an hundredfold in his portraits. In a great many of them, while perforce light is not the actual theme, the beauty comes largely from sharp oppositions of color which have doubtless been most carefully sought for. Briefly, as in the artist's youthful work, so in the portraits, hues lovely in themselves and fair harmonies evolved from them are the salient thing.

Of the French Impressionists, the one whom Sir James Guthrie resembles most is Berthe Morisot. She was a great granddaughter of Fragonard, and she married the brother of Edouard Manet, in which relationships lies significance. Because, enticed as Mlle. Morisot was, by the influence of her brother-in-law, into the ranks of the Impressionists, she nevertheless compassed in her art, time and again, a deal of that elegance, that fairylike charm for which the name of her ancestor, Fragonard, has come to be a synonym. Something of those qualities pertains to certain of the Guthrie figure-pieces, likewise more especially to several of the Guthrie portraits. And, in numerous of them, there is a singular refinement which tells of nothing if not the influence of Whistler. But possibly there are readers who say that this beauty of color, this airy charm, as of the eighteenth century, this refinement as of Whistler, are not merits sufficient to mark portraiture as great. What of those things, they ask, which are the peculiar province of portraiture, as distinct from other kinds of pictorial art?

Every person possesses, over and above what are called traits of character, an element which is best described as his or her presence. It is a thing to be felt rather than seen. And possibly these thoughts were in the mind of Eugene Fromentin when he wrote: "*L'art de peindre n'est que l'art d'exprimer l'invisible par le visible.*" If Raeburn had been asked for a verdict on Sir James Guthrie's portraits, he would probably have said that their adumbration of traits of character is comparatively small.

Goya would have affirmed cruelly that Sir James, like Van Dyck, was too gentlemanly towards his sitters, evading the criticism of their faults. But Gainsborough would have hastened to point out that, like himself, the Scottish master had an exceptional faculty for uttering with his brush what is called ladyhood. Goya would have agreed with Gainsborough's words, and would have paused to note maliciously that in the portraits of women by Mr. Sargent there is often scarcely a hint as to whether the sitter is ladylike or vulgar. Next, Raeburn, also marking and conceding Gainsborough's contention, would have asserted that just as Sir James catches the subtle essence, ladyhood, so, too, in all his portraits, be the subjects girls or boys, men or women, there is perpetuated the presence of the sitter. There is in these pictures, he would have declared, never merely the outward guise of the person, but, instead, the person himself or herself. Lines and colors have been employed, "*d'exprimer l'invisible par le visible.*"

In the house of art there are many mansions and it is somewhat idle to say of one that it ought to be another. Why complain that Sir James Guthrie is no profound psychologist, or express regret that he does not criticise the failings of his sitters? Or why lament that his draughtsmanship is without the dash of that of Mr. Sargent? All this is rather akin to blaming Tennyson for having less of intoxicating rhythm than Swinburne, or maligning Swinburne for being devoid of the tenderness of Tennyson. Nor should it be forgotten that skill in drawing may in some degree be taught, whereas a color sense fine as that shown in the Guthrie pictures is a capacity beyond teaching, a gift from on high. It may very confidently be claimed that, of portrait painters wont to stamp on the canvas the presence of the sitter, there have been few, if any, fashioning works so tasteful, so decorative, as the typical likenesses by the ex-President of the Royal Scottish Academy. It requires no flight of imagination to conceive Raeburn and Goya, Van Dyck and Gainsborough endorsing this oblation. And possibly Fragonard and Whistler would have been still quicker than those four to agree with the homage.

To say of an artist, after entitling him



master, that he works in a personal style, is perilously like saying of a rose, that it has scent and hue. If the personal note in Sir James Guthrie is incalculably precious, there is a curious futility in the mode, with only too numerous critics today, of holding that novelty is the true mark of genius. Suppose Palestrina and Cimabue came to life again, the former might marvel at the orchestra playing a Wagner opera. And Cimabue might be startled by the painting of Delacroix. But if art evolves and if Wagner and Delacroix sharply exemplify this, the factors which make fine work such are the same.

yesterday, today and forever. The Persian potters, long epochs ago, traded freely and gloriously in that science of color oppositions, beloved of the French impressionists. These merely gave the thing a name, its age being in actuality as that of the world itself. The laws of harmony are based on the structure of the human eye and ear, the laws of rhythm are founded on those of breathing, and that is largely why great artists are similar. In his orthodoxy, his clear consanguinity with the masters of old, lies the true strength of Sir James Guthrie.

## UNIQUE COLLECTION OF PRINTED CLOTHS

AT THE MINNEAPOLIS INSTITUTE OF ARTS

BY ALAN BURROUGHS

ONE IS forgiven the use of the word *Romance* when speaking of so perfect an industrial product as the printed linens and cottons of the French eighteenth and early nineteenth centuries. The discoveries of one man built up a factory result which compares with the finest work done in either embroidery or tapestry, not excluding the great age of weaving in the sixteenth century. It is work of unbelievable taste and charm, and it reflects, like nothing else, the varying tastes of the French public over a period of seventy-five energetic years, from Louis XVI, through the French Revolution, to Louis Napoleon and the Directoire.

Printed cloths had an early vogue in France, but their manufacture was controlled by royal command until the year 1760, when the right man appeared at the right time to make the most of a rescinded law. Oberkampf, the hero of printed linens, the originator of "*toiles de Jouy*," learned his trade from his father. He invented a process of making fast dyes and simplified the printing process, so that he was enabled to produce artists' designs with great skill at a reasonable cost. The fashion for his work grew quickly, culminating in the naming of his shop as a royal factory, and it was not many years before all France and England had accepted printed cloth as one of the necessities and ornaments of the age.

This popularity did not die out, in spite of sudden political changes. The factories, of which there were upwards of three hundred in France at the close of the century, employing some 20,000 people, followed the styles of the moment, changing from the pretty country scenes and ornamentation in the Louis Seize manner to scenes from the Revolution and then scenes reflecting the new popularity for antique ruins. Each decade seems to have left its fads and fancies recorded on cloth through the means of printing in colors. New ideas found expression in popular cloths as well as in literature and architecture. The quickly changing style of living in France appeared as quickly changing styles of prints on cotton and linen.

Oberkampf's influence was enormous, in spite of the fact that his fortune-making efforts were more or less controlled by popular fashion. He employed good designers and good craftsmen. He managed to create something tasteful even out of nondescript subjects. His guidance, without doubt, was the largest single factor in making "*toiles de Jouy*" fit for the museums of a later day.

Naturally his own individual work is hard to detect at this distance, especially as there is little actually known about the subject of printed linens. But when it is possible to view several pieces bearing on the margin





THE PEEP SHOW—DETAIL, PRINTED LINEN, FRENCH—EARLY XIX CENTURY

his name and factory mark, "Bon Teint," the opportunity should not go by unnoticed. This is the opportunity now presented at the Minneapolis Institute of Arts, where a collection of some sixty large size pieces of printed cloth have been put on view through the courtesy of Miss Frances Morris and Miss Elinor Merrell of New York. Among the many stunning examples are several signed Oberkampf and many which bear to the expert the telltale style marks indicating his supreme craftsmanship.

The scope of the collection includes early and late pieces, handkerchiefs, dresses, bed quilts, bolt ends and curtains, indicating fully the variety of the workmanship and the variety of uses to which the cloth was put. Old diaries and accounts tell us, in fact, that printed chintzes and cloths were used often in place of embroidery and upholstery. They achieved the effects of clothes made by more complicated processes with undeniable ease, and, as has been said, they sum up the popular tastes of several decades with surprising completeness. They deserve beyond question their new popularity among collectors of applied art.

Unfortunately few of the finest specimens remain outside the Library of the Musée des Arts Decoratifs, the Bibliothèque Forney, Paris, and a few private collections. In New York there are a number of interesting pieces in the Museum of Arts and Decoration at Cooper Institute and also in the Metropolitan Museum of Art. The collections of Miss Morris and Miss Merrell are quite unusual in their variety and excellence. Few private collections can approach theirs for interest, numbering, as they do, specimens illustrating the Parisian craze for early balloon ascensions; stories of historical and legendary character, like the Joan of Arc design and the history of Belissarius; the "Pleasures of Country Life"; moralities, like the story of the drunkard; views of Southern France; hunters; the tragic story of Marie Antoinette; the welcome extended to Franklin by the French people; the triumph of Voltaire, of Lafayette and other popular idols; and finally those supremely French pieces—decorations, some designed by Huet and other artists, the recognized masters of tasteful ornament. The joined collections were on view until March 15.





PASADENA COMMUNITY THEATRE

ELMER GRAY, ARCHITECT

## THE IMPRESS OF ART ON COMMUNITY CENTERS

BY ROSE HENDERSON

**T**HE RECENT building of community centers in America is a promising influence toward a more democratic architectural expression and appreciation, involving, as it does, the needs of a body of people associated in common friendly activities. For while it is a development in which one may expect to find some ugly and inefficient building, at least it is building with conscious community thought for practical service and general enjoyment. A wholesome effect is already apparent in the increasing architectural harmony of streets and neighborhoods that were once innocent of any purposeful concord.

Civic centers are being planned with intelligent regard for the unity of the whole, and the improvement is especially notable in many smaller cities that are just beginning to take architecture seriously. The community idea is taking root in the sense of greater interest in a public building, in a group of public buildings and, consequently, in a whole town or city. It is the city beautiful idea developing slowly but more broadly and humanly than through the mere agitation of commercial clubs and the decrees of building commissions, for it is based on organized social relationships and the practical demands of neighborly intercourse.

This building and planning in the smaller towns, especially where farming communities are involved, is the most logical basis for improving country living, for raising the standards of rural education and for checking the disastrous concentration of population in cities where the tension and uncertainty of congested districts is a menace to any sort of sane existence. For a well-organized community, of course, means much more than mere architectural organization. Back of the best building plans must be a forward-looking concern for social and political aspects, for such matters as public health, industrial development and economic transportation. Community centers are realizing this and also the fact that orderly building goes hand in hand with orderly apportionment of lands, as well as with scientific recognition of natural conditions and limitations. Even a single building, well planned and located, leads toward this realization.

A number of modest but creditable war memorials exemplify this quickening of interest in building as a neighborhood function. There was a certain deepening of the universal social sense during the war. It was cheaply sentimentalized often, but it did embody much genuine warmth of



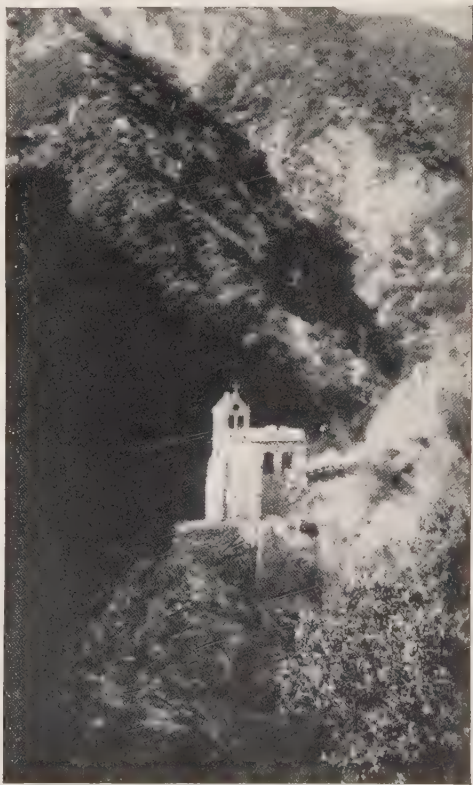


HIGH SCHOOL, OWENSMOUTH, CALIFORNIA HARWOOD HEWITT, ARCHITECT

feeling, a sincere hospitality of a large and inclusive sort. So it seems fitting that this spirit should be expressed in memorial club houses which are architecturally adapted to the purposes of community recreation and development, particularly in the smaller cities where public sentiment may be crystallized naturally in a single building.

A well-planned public school often becomes a community center, and its architectural design is adapted to a great variety of functions, frequently including that of a community theatre. School plants are now being built to accommodate a more socialized curriculum, to foster easy and natural contact with the neighborhood, and to surround pupils with an atmosphere of inherent beauty and refinement.

A Greek Theatre is built on the south side of a school building at Owensmouth, California, and a pleasing facade and rhythmic march of columns remove the schoolhouse far from the box-like factory type. The rear wall of the auditorium is the wall of the schoolhouse, and as only a few small windows were needed here to light the dressing-rooms assigned to the theatre, it appears as if intended only as the back theatre wall. The arcade thus becomes a sheltered part of the open-air auditorium and is connected with pergolas on either side of the theatre and, with them, forms a complete cloister



CHAPEL NEAR PASADENA, CALIFORNIA

ARTHUR B. BENTON, ARCHITECT





ART MUSEUM

SAN DIEGO, CALIFORNIA

around the open grounds of the playhouse. These pergolas form passages for actors on either side of the stage. The whole is a pleasing architectural unit, the decorative scheme being Roman Doric for the theatre, while the Roman arch has been used only at the back of the theatre on the rear wall of the school building. The Roman Corinthian is seen in the fluted columns of the main building, but all cornices are simplified renderings of the Roman Doric order. The cornices thus serve as a unifying element, tying school and theatre together. But a further distinction is maintained by the use of isolated columns for the former and coupled columns for the latter. Within the theatre, also, details of mouldings are simplified and shafts are finished plain, while corresponding elaboration on the school building differentiates the two parts of the structure.

California has done some especially notable building in the way of civic groups. A small community chapel, nonsectarian and intended especially for summer campers, has recently been completed near Pasadena and is suited to its wildly picturesque canyon site. Santa Barbara embodies one of the most interesting and homogeneous

examples of community building, and Pasadena's new library, city hall and civic auditorium have been designed successfully as a coherent group.

The new community theatre at Pasadena is a striking illustration of a variety of activities evolving from a primary interest in the drama and reflected in a uniquely attractive and serviceable building. The style is early Californian, a modification of the straight Mission type, and the community atmosphere is charmingly expressed in the theatre design. The approach is built around a court with a fountain in the centre. On either side of the court is a series of small shops serving the various interests of the playhouse. The theatre proper sets back 50 feet from the curb and it will seat eight hundred. The stage and equipment are unusually complete. The building site is 110 by 190 feet, and the cost of site, building and equipment will be about a quarter of a million dollars. The enterprise is financed entirely by the community, and the theatre is said to be the first in America to be built by popular subscription. The building is held in trust in perpetuity by the Pasadena Community Guild for the benefit of the Community Playhouse Asso-



ciation. Interior details have been worked out with refreshing disregard for meaningless conventions and with a nice appreciation of the spirit and needs of the structure. A corner usually occupied by a theatre box, for instance, is given an original treatment which accords with the hospitably democratic atmosphere of the whole theatre.

Art galleries are frequently serving as a unifying element for community building as well as for community art. Instead of the isolated and somewhat unhuman aspect that a museum used to have, art centers, large and small, are now exerting a broad influence in neighborhood affairs, maintaining a close association with schools, with women's clubs and other popular organizations. The art building is used for lectures, musical programs, plays, study classes, and various other forms of social and educational service, the aim being to make it, more and more, a neighborhood house at which every citizen will feel at home.

At San Diego, California, an art center has been effectively developed in the Spanish-Indian type appropriate to local conditions and environment. A new fine arts museum at Houston, Texas, is planned to surround a central patio. Part of the first unit has been completed, and this includes an entrance hall, two small galleries

on the first floor, and on the second floor a main hall which will be used for sculpture or architectural fragments. Two wings are to be added to complete the main facade.

The new Institute of Arts at Detroit embodies the community idea in a pleasing design which includes a theatre at the rear of the main structure and suggests the cultural interests and service of a large community. The formal balance and simple classic lines of this building provide a fitting background for interesting statuary and other decorative detail. The garden and loggia are hospitable features, and the theatre is an appropriate modification of the general design.

The new public building at Wilmington, Delaware, fits into a well-unified civic center and is interesting for its exterior colored frieze, its grouped Ionic columns and its massive front doorway in the centre of a restful wall space. The interior arrangement differs from most other libraries of its size in keeping its main story without corridors and with few partitions. One room gives direct access to another, and all are supervised in a general way from the main desk at the entrance. The book storage or stock room is directly below the main floor, instead of in the rear, as ordinarily placed, thus allowing the full use of the exterior



NEW PUBLIC LIBRARY

WILMINGTON DELAWARE

light on all sides of the main floor for the reading and work rooms and for the open shelves. The openness of the ground floor accords happily with the spacious exterior, as do the interior columns and friezes. In keeping with its function, the whole building has a sense of dignified graciousness, and its quality of ample austerity is nicely balanced by the warmth and interest of friezes and other details.

Buildings such as the new business men's club in Cincinnati are springing up in the larger cities, serving varied social and civic enterprises and forming an inspiration for better architecture and city planning. In Saint Louis, a city where promiscuous and sprawling industrial growth has long obscured many attractive features, a municipal center has been planned and financed by a recently approved bond issue for \$87,000,000, a sum to be augmented by \$5,000,000 from public funds. A plaza, virtually in the centre of the downtown district, will bring together the worthy public buildings now

existing with new ones, harmonious in grouping and individual design. Seven full blocks of old structures now given over to manufacturing and tenement purposes will be razed to make room for the new project. The condemned section lies in the way of commercial absorption, and by anticipating this natural trend the plaza plan will establish a civic centre that will be easily accessible to visitors and workers and will transform a declining neighborhood into a municipal group of beautiful proportions and details. The parking will furnish air space as well as decorative background.

Whether the public interest is centered about library, museum, city hall, community club, theatre or school building, the effect is for growing harmony and for popular appreciation of the logic and beauty of appropriate architecture. The increasing tendency to relate community services and activities that are obviously allied is in itself an influence toward more consistent and more carefully unified building.

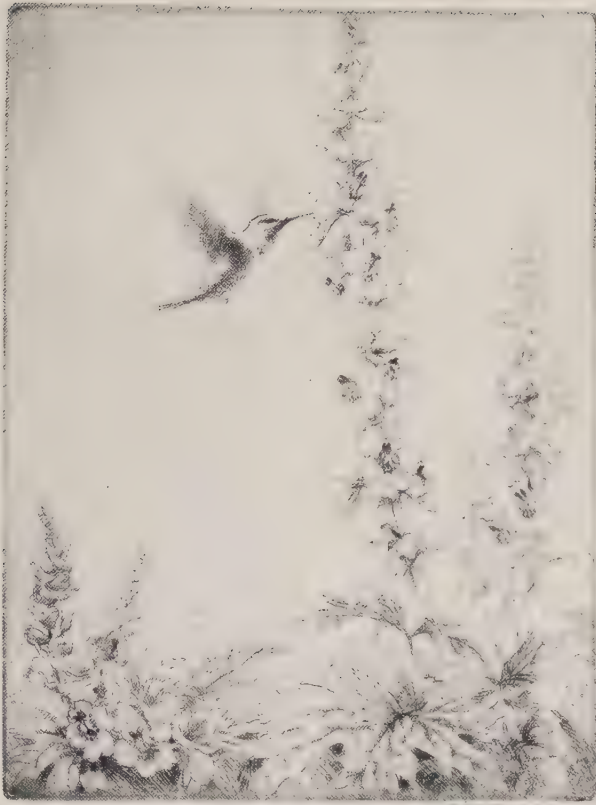


CHORDS

AN ETCHING

WILL SIMMONS





RUBY-THROATED HUMMINGBIRD AN ETCHING WILL SIMMONS

## ETCHING WILD LIFE

BY WILL SIMMONS

**S**URELY there could hardly be a more delightful pastime than to be an animal artist—to have nothing else to do but make pretty pictures of the birds and butterflies. One would only need an income and a colorful imagination to agree with old Isaak Walton, that for gentlemen of a curious turn of mind there's nothing like studying Nature—or better, playing Nature herself and creating birds and beasts on paper.

To tell the truth, however, the animal artist has a rather complicated job in life. Supposing that he has learned to draw, by hand, however unfashionable that may be nowadays, and to match the colors of the

rainbow at will, he still finds himself confronted by the questions of numbers. A visit to the museum or the zoo or the first book on natural history soon reveals that there are all sorts and conditions of animals, myriad kinds, and just a few—maybe a hundred—species after each kind, each of which has a different anatomy. It is lucky that he does not have to go far into the subject literally, and can ignore the special disposition of the interiors!

The question of models, too, is not to be ignored; for the successful portrait painter has his sitters, and one only has to select one's model landscape; but animals have an





THE TUSSLE

AN ETCHING

WILL SIMMONS

aggravating way of being conspicuously absent when you look for them. The deer usually show the disappointing semaphores of their white tails and are gone before you can put your pencil on the pad; and should you try to draw a monkey he will be sure to go and hang head downwards from the cage-top, when it would need a real genius to put him in plausible perspective on the page.

For example, all summer I have been trying to paint the portrait of my garden's humming-bird, poised before a flower. For a second I see him; then, my pencil in position, he goes and sits on a twig and preens himself; and anon, the pesky thing has disappeared. My appearance seems to be the cue for taking a rest from feeding in the flowers. And to think of all the trouble I

took down at the museum investigating his tiny anatomy, so specialized that a sparrow's would never do, even as a makeshift! Some day I'll get him yet!

So it goes; see those baby bears playing in the zoo—what a picture! But how to disengage a meaningful line or two from that tumbling mass of shapeless fur? And supposing one succeeds, the passers-by who see the picture simply say, "Ain't they cute?"—and there's an end to it! Why, that picture must have cost all the poor artist's patience, besides a small fortune in bribes—of peanuts! It is true that photographs help a little; they remind one of detailed facts and local light effects; but the camera, like the Ancient Mariner, insists on telling its own story, on painting red things black,



"TOES"

AN ETCHING

WILL SIMMONS

and playing havoc with perspective. And snapshots usually catch those momentary positions which no human eye could possibly be spry enough to register.

Besides the great outdoors and the lesser one of the zoo, there is a happy hunting-ground for the artist in the Museum of Natural History; this is where one really learns, more, perhaps, than one would care to admit. We artists are apt to scoff at Science, the Handmaiden of Art; yet there is a lesson that the naturalists can teach the artist—that all in Nature is divine and true, and therefore beautiful; that it is futile to "improve" on Nature—one can only choose the part we wish to portray.

Indeed, I used to think myself that I could do what I pleased with Nature, that if I

made technical errors it would matter little compared with what I (Big Injun) had to say—until I found that everything that I could imagine had already been admirably explained, in something natural.

For example, some years ago I had to make some scientific drawings of the heads of newly discovered lizards. These were about an inch long from the tip of the nose to the base of the skull, and I had to count and draw each individual scale, correctly, although I could not even see those on the eyelid, for example, without a glass. Then I realized that these forms were indeed the same, in tiny miniature, as those of the slopes and buttresses of mountains, reaching up, climbing over one another until they seem to hang suspended from the sky—an





POLAR CUBS, SPLASHING      AN ETCHING      WILL SIMMONS

effect which I have seen in the Italian Alps. And I learned, too, that these lizards' lines have a beauty that has been moulded by immemorial ages and evolved by the applied art of time.

Drawing museum specimens, especially skeletons, is like being behind the scenes—of Nature. One can hardly imagine the fascination there is in drawing, not studying merely, the forms of bones, those working models of creation, of following with one's pencil the delicately modelled sculptures which the forces of evolution have designed. One quickly overcomes the normal aversion to these tokens of death and realizes the

immense perfection of every curve, of every adaptation of the bone to the life it was made to carry. One begins, too, to be aware of a general plan of form that seems to run the same in all kinds of life, based on the spiral, the "line of beauty" so often talked about.

In fact, if we are to believe the naturalists, natural forms today have been evolved from much the same old progenitors—in the case of birds and mammals from the lizards of Noah's younger days. So we recognize a sort of family likeness, in the forms, which descends out of the old past alike on mice and monkeys, and (whisper it) maybe on men. In any case, it is a great help in



A MOONLIGHT CHORUS    AN ETCHING    WILL SIMMONS

drawing them to be able to follow a common structural plan.

The stuffed things at the museum interest me less; they lose too much in the process of dying and mummifying to be much more than a parody on life, yet some are really excellent, like Akeley's. It is better to consider the museum less as a catacomb than as a temple, for there is always a mystery that hangs, like a veil, between the spectator and the specimen, between the present and the past. . . . And it is good to sit in front of those stuffed forms, in the dim religious light, and let oneself dream, until the specimens grow blurred. Presently they seem to

move, to acquire a semblance of life again; and if we open the doors of memory, dream deep enough, they will seem to play again the parts of those we have seen in other days, outdoors, to reenact the comedies of our half-forgotten experience. And then the Muse may be evoked and show us the conception of a picture.

So between the museum and the open countryside and forests an artist may succeed in painting animals. He who would paint an eagle will find it hard to get a model to come and pose for him. But at the museum he can find the structural facts, how the big wing-bones shutter up against the sides, and



count the feathers. At the zoo he can study his movements and bearing; for even if our sovereign bird does sit bedraggled on his perch, his lime-stained feathers all awry, his fierce eye is out of all keeping still with his surroundings, and his ego is rampant within him under all.

And, if he is really lucky, some day our artist will see for himself an eagle wheeling

over some salmon stream, his snowy head and tail flashing alternately as on moveless wings he soars, higher and higher still, to the zenith. Or he will watch the great bird settling down, making the tapering spruce-top bend in low obeisance under him.

And then, if the Muse is willing, there may be a picture worthy of—the fun of painting it.

## VELVET FROM ISPAHAN

BY JESSICA NELSON NORTH

THREE hundred years ago in Ispahan, city of legend and romance, weavers in the shops of Shah Abbas the Great were busy with a length of figural velvet that was to surpass in beauty any brocade in the world's history. Riza Abbasi, court painter to the Shah, had drawn the design, and all of the variegated throng of craftsmen, Italian, Turk, Mongol and Persian that haunted the workshops, were interested in its completion. For it was in the year of our Lord sixteen hundred, and the roads from Europe to Cathay opened by Ghengis Khan some centuries earlier had not yet been forsaken. Ispahan occupied a fortunate place midway between east and west. It had become a loitering place for travel-weary embassies, and particularly for those aesthetes to whom the subtly gorgeous palaces of the Shah offered an opportunity to feast upon beauty. And so it came about that the velvet designed by the artist Riza displays many influences beside that of Persia—a suggestion of old China, a hint of renaissance Italy, a shadow of Hindustan. And to add to its cosmopolitan pedigree it now lies under glass in the Art Institute of Chicago, the gift of an anonymous donor.

The design shows a cypress tree with dark green needles and twigs delicately outlined in velvet nap on the background of golden silk. Beside the tree a young man in flowing robes and sandals holds a flower daintily to his nostrils. He wears an up-turned velvet hat with a flowered design, a loose sleeveless coat over his robe, and a scarf thrown about his shoulders. Round about him are many flowers and blossoming shrubs, and near by a silver pond with

goldfishes. The golden yellow silk of the background is thickly interwoven by threads of metallic gold. The colors of the velvet are astonishingly beautiful and varied. Mr. H. M. Riefstahl, who has written an exhaustive study of this piece of velvet, says that he has counted about fifteen colors in the pattern, though some of them may be due to fading of the originals. He lists white, black, dark green, light green, pale blue, magenta red, cerise, copper, pale purple, pale yellow, golden yellow, old ivory, pale tan, tan and brown. The number of hues is the more remarkable when we consider that Turkish and Genoese fabrics of the same date have never more than two colors, alternated in the length of the cloth. The difficulty of introducing new colors into a brocade is caused by the necessity of making the nap from the warp of the velvet. The Persians overcame this obstacle by weaving in extra warp in squares wherever a new color was necessary and then clipping the threads, so that the color need not be carried on through the entire length.

The design calls to mind an old oriental pattern with genii on either side of the tree of life. But the young man whose figure is repeated in clever duplication is probably intended to represent one of those heavenly pages, servants of the faithful, concerning whom the Koran is explicit, and who are often shown in Persian tapestries and paintings. There is apparently no symbolism in the pattern nor in the border, and there is no evident effort to fill in the open spaces with cloud-tracery or symbols as is the case with the rugs and tapestries. The simplicity of the effect throws the stress upon



VELVET FROM ISPAHAN  
THE ART INSTITUTE OF CHICAGO

color and balance in a manner peculiar to paintings, and especially to the miniature paintings of Riza and his school.

A piece of this same velvet has been for some years in the South Kensington Museum in London. Apparently the two halves were separated early in its history, for the English piece is the more worn of the two. "Tech-

nically, the Chicago velvet is an unsurpassed masterpiece," says Mr. Riefstahl; "an examination of this fabric from the point of view of technique as well as of design and color leaves one in the attitude so often represented in Persian miniatures, showing 'the finger of surprise gnawed by the tooth of astonishment.'"





THE CATSKILLS—DECEMBER

MARY BUTLER

## MARY BUTLER—PAINTER OF MOUNTAINS AND THE SEA

BY DOROTHY GRAFELY

**T**HE CRY of far lonely places, trees bowed in the wake of storm, waves lashing uneasily beneath a heavy sky—these are subjects which hold appeal for a mind delighting in that bleak beauty which Nature bestows upon a northern clime.

In Ireland, Scotland, Canada and the New England states lingers a severity forbidding, yet of haunting loveliness, and it is there that Mary Butler, lover of austere places, has found the theme for her art improvisations.

To know the work of an artist is to know the soul which produced it. In the individual, Nature adds the sum of past generations. The art of government rather than that of the painter's brush was the birthright of the Butler family, an old Quaker line intimately identified with the growth of Pennsylvania. Yet, beneath the stern exterior beat a warmer heart and a delight in the beautiful. It was a hidden yearning, suppressed by a creed of repression.

The severe kerchief of the Quaker maid often concealed more than her feminine

charms, and Miss Butler's art heritage dates back to the girlhood of her grandmother when, beneath the sombre Quaker attire, there lay concealed a bright red rose! With what a thrill of stolen pleasure it must have emerged from hiding in the strict privacy of a Quaker bedchamber, when its wearer was thought to be engrossed in solemn and solitary meditation!

But it was, in reality, the first protest of aesthetic emotion against unnatural repression. The rose and grandmother have alike faded into memory, yet in the twentieth century there is a new blossoming.

The men and women of the stern Quaker era were nation builders, stern scientists, perhaps, who were the human stones in our national foundation. Now, however, the nation has risen upon their efforts, and from that long line of earnest workers America is beginning to reap an art harvest. It comes slowly at first, with a touch of the austere.

With that keenness of mind which is her heritage, Mary Butler has found beauty in Philadelphia roof vistas—in tall, unlovely



SANDY KERR'S COTTAGE—SCOTLAND

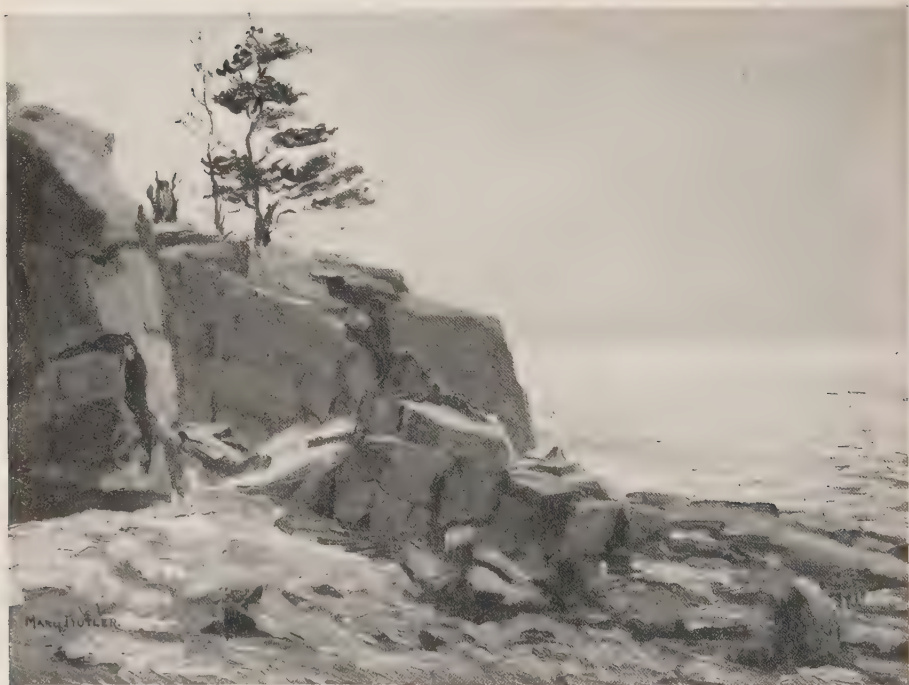
MARY BUTLER



FARM LANE—IRELAND

MARY BUTLER





EARLY MORNING—MONHEGAN

MARY BUTLER



GRATFELL MOUNTAIN—SCOTLAND

MARY BUTLER

PERMANENT COLLECTION, PENNSYLVANIA ACADEMY OF THE FINE ARTS



WHITE MOUNTAINS—NEW HAMPSHIRE

MARY BUTLER



ULTRAMARINE SEA

MARY BUTLER



smokestacks and the pall of soot-mist lying heavily from river to river. But it was not in her own city that she was destined to discover those scenes most congenial to her nature and her art style.

Early in her career she came under the influence of two American masters, one of the past and one of the present, William Sartain and Robert Henri, then teaching at the School of Design for Women. Later came a period of still more intensive study under William M. Chase and Cecilia Beaux at the Pennsylvania Academy of the Fine Arts. Europe was the next step under the guidance of Gustave Courtois, Prenet, and Inglebert. But the most formative of these earlier influences was, doubtless, that of an American triumvirate, Edward W. Redfield, Henri, and Chase who presided over a summer school at Shinnecock Hills. In that school, with its dual tuition of nature and man, Mary Butler discovered American landscape—discovered it as her forefathers had discovered America in all its untamed potentialities. Spurred by this revelation, Miss Butler spent a season at Centre Bridge, Pennsylvania, with Redfield.

In the cloud-hung flowing shapes of mountains there lay the thrill of creative interpretation, a cry answering a need in her own soul development. Moods in nature are akin the world over. Certain lands, however, appeal more readily to certain temperaments. And so it is that in New England and in Canada Mary Butler has found the landscape more in tune with her own being. She found also the moody lash of the sea. Here again there is a touch of Quaker repression, for Miss Butler's marines set forth the pent-up fury, the sombre foreboding of storm, rather than the unleashed drama of its impact.

With spontaneity and strength of technique she creates in paint the ominous swell, or the vari-streaked surface divided by shadow and sunlight.

Yet there is another aspect of her work. Gardens hold for Miss Butler a lure equal to that of mountain or ocean. But they are gardens wherein colors flower brilliantly against a swirl of green or a neutral wall. It is the strength rather than the delicacy which has caught the artist's imagination. Flowers are to Mary Butler so many color notes with which to weave rhythm in paint.

It has been said of Miss Butler that she paints with the strong arm of a man. Her stroke is sure, her impression well crystallized before it is allowed to shape itself on canvas. But the power of her handling one feels to be the first art expression of an erstwhile scientific ancestry. The economy of emotion and the absence of enervating detail provoke an image which is distinctly out-of-doors. These are not studio canvases but the live, instant contact of mind and eye with Nature in her more vigorous aspects. Many a canvas in Scotland or along the New England coast was windtossed in the making.

"Often," says Miss Butler, "the canvas was almost torn from my hands, and there were times when the wind forced me to move on."

The bleak bog country of Ireland and the Scotch highlands are especially congenial to Miss Butler's brush. It was in Ireland rather than in the Delaware Valley that she first became intrigued by inland stretches, later rediscovered in the Catskill Mountains.

Pastoral country holds little interest for this chronicler of nature moods. The landscapist is essentially a nomad, wandering from place to place in search of that peculiar beauty which keys in with the individual temperament. "Even in Nova Scotia," says Miss Butler, "there are 'sweetly pretty places,' as an English woman once phrased it to me." Yet a turn in the road may reveal that which is most desired. And to the landscapist the turn in the road is the very lure of existence.

In her series of Irish and Scotch interpretations Mary Butler has caught in paint the subtle variety of national changes. "The difference in the two countries," says the artist, "is the difference in the character of the peoples."

At Muckcross Abbey near Killarney Miss Butler discovered one of her most successful subjects—a grove of ancient beech trees so dense that, even in the unfailing Irish rain, the artist might pitch her canvas beneath the leafy shelter and work undisturbed. The majesty of these ancient wood monarchs, portrayed with a feeling for age-old moss, has won for the painter recognition in more than one American art display.

The trail of the nomad artist leads to many an unfrequented place and brings a store of human contacts seldom indulged

by the harassed city dweller. There was, for example, that cottage in Canada where Miss Butler found kindly hospitality, though it consisted of little more than boiled fish and potatoes with the homely privilege of free access to the family apple barrel! Or there was a fisherman's home proudly decorated in a lightless community by useless electric light bulbs festooned with blue ribbon.

"Ridiculous?" says Miss Butler. "Not a bit of it! No more so than glass fish floats hung from studio rafters!"

As an exhibitor, Mary Butler has scored success in many an American art center. Her work has been shown at the Pennsylvania Academy of the Fine Arts, the National Academy of Design, at the Corcoran Gallery, the Chicago Art Institute, the Carnegie Institute, the Boston Art Club, the Albright Gallery of Buffalo, the Cincinnati Museum of Art, at St. Louis, the Panama Pacific Exposition, and many times under the auspices of the American Federation of Arts.

But the strength of a scientific ancestry has endowed Miss Butler with a dual force, that of artist and that of organizer. In Philadelphia art circles, hers is the power which moves mountains. It was through her indefatigable labor that The Fellowship of the Pennsylvania Academy of the Fine Arts found its feet and kept them after a trying period of dissolution. Through her efforts also the first travelling exhibition of art started on its way through the towns and cities of Pennsylvania, penetrating sections destitute of an artist's touch.

"Why should we always feed those who have plenty," argues Mary Butler in discussing the overstocked art exhibitions of large cities; "why should we not carry our bread to those who are really hungering for it?"

And so, each year, the Fellowship endeavors to spread its art faith in new foreign fields.

Miss Butler realizes that true art appreciation cannot dawn in America until within the children of the country there stirs a desire for the beautiful. And with this thought in mind she initiated an art service to public schools, working always through the Fellowship. The idea was novel and during the first year the expenses were met

by the teachers in the schools. But the value of the experiment soon became patent, and the pioneer effort was adopted by the Board of Education at the beginning of its second year.

"It need not be great art, but it must be good art," says Miss Butler. "Let the child find beauty in the things around him, revealed perhaps in a simple still-life group where for the first time he discovers a thrill of joy in the reflection of light upon a brass jar. We depend too much upon names in our art world, and too little on the intrinsic value of the work."

The Fellowship, in Miss Butler's concept, holds a dual purpose, its duty to the artist and its obligation to the community. To the art student it presents a bridge over which he may pass from apprenticeship to mastery. To the community it offers an art service which is gradually developing enlightened public appreciation. For, to Miss Butler, the mission of the artist is one of helpfulness, to bring beauty within reach of the human soul much as a preacher brings faith and belief. In this spirit, the artist organizer has created the Fellowship picture purchase fund.

"There must be some tangible return to the exhibiting artist," insists Miss Butler. "There are times when even the painter with money of his own needs the inspiration of a sale. So many seem to feel that the artist of means requires no encouragement, yet he may be starving in his way as tragically as the poor student in his."

The Fellowship art service now reaches out to all sections of Philadelphia and feeds alike settlement house, library and school.

In addition to her Fellowship enthusiasms, where, as president, she is the guiding spirit, Miss Butler is quietly working in the general cause of art dissemination. She has active and formative interest in the Art Week movement begun in Philadelphia some three years ago. Hers, in fact, is the unseen hand behind many an art innovation in the Quaker City. But she shrinks from acknowledgment. Hers is that rare balance of art individualism and community spirit so seldom encountered among the painters of today. For in the art world of Philadelphia Mary Butler is an institution rather than an individual, and her return is yearly heralded as the opening of another art season.





SILENT WATCHERS

ARMIN HANSEN



THE HELMSMAN

ARMIN HANSEN



ARMIN HANSEN IN HIS STUDIO AT MONTEREY

PHOTOGRAPH BY HARRY NOYES PRATT

## THREE CALIFORNIA PAINTERS

BY HARRY NOYES PRATT

IN THE "second generation" of California painters there are today three outstanding figures: Armin Hansen, Gottardo Piazzoni, and Maynard Dixon. Among their contemporaries they are noteworthy because each is intensely individualistic but little influenced by the work or the opinions of others, working steadily each toward his own objective. Each is working purposefully toward a definite goal; and each has, to a considerable extent, attained his objective. In a community where, more than any other place in the country today, the ultra-radical tendency still lingers, these three are noteworthy because they have steadfastly held to a sane expression of art, and this in spite of an understanding sympathy with those who have sought freedom of expression in breaking away from old tradition and formula.

Each of them finds his subject-matter in the west of today, but the approach in each

instance is from a different angle. Where Hansen is essentially a dramatist, interested primarily in the expression of life, Piazzoni is a lyricist whose expression is that of nature, abstract rather than concrete; and Dixon—who has been both dramatist and lyricist—has passed on into another, a greater phase.

I say that Hansen is a dramatist. That he should be such is inevitable because of his intense and sympathetic interest in the life about him, an interest which turns him naturally to the colorful epic of the sea-folk for his theme. He knows at first hand the hardship and danger of the fisherman's life—he has himself been a deep sea sailor—and he paints the life from the inside. The sea itself he paints as only one can who knows it intimately. In such canvases as his "Salmon Trawlers" there is the majesty and power of sea forces combined with the drama of life. He uses the sea as a stage,



which he subordinates with the skill of a master craftsman to the theme of his play. Sometimes, as in his "Helmsman," he gives it expression as a pitiless thing of driving

may venture the prediction, this development will come when Hansen pauses for a time in his activity—he drives himself incessantly—and rests. With contemplation



CIRCLE OF SHIMAIKULI

MAYNARD DIXON

power; again, as in the "Sardine Fisherman," he pictures a sleeping sea of quiet beauty. Hansen knows the moods of the sea as he knows the lives of his fisherfolk; and in a manner forceful, brusque, verging at times on crudity, he gives them both expression. There is splendid strength in these canvases. There is restrained power, an indication of further artistic development to which Hansen's present work is but a prelude. If I

will come realization of the spiritual which underlies the life he paints, something which his canvases express but little. When he is able to express the spiritual forces which shape the lives of his fisherfolk with the power and vigor with which he portrays their struggle against the material forces of storm and sea, he will have commenced to attain his destiny.

Gottardo Piazzoni is the antithesis of



MR. PIAZZONI AT WORK ON HIS MURAL FOR THE "GOLDEN STATE"

Hansen in temperament. Where Hansen is vigor personified, Piazzoni is gentleness. Where Hansen breathes of storm and cloud and beating seas, Piazzoni is the expression of blue skies and soft winds. He is more of the dreamer, more the poet. His interest lies, with no lack of sympathy, less with man than with nature. Nature to him is a live thing. To Piazzoni the great bare hills about the bay, the hills which tower in smoothly flowing lines, are sentient. He feels in them a stirring life, and it is this he paints. He finds nature ascendant. Even in those infrequent canvases, his "Hay-makers" for instance, where he introduces the figure, it is the great hill which dominates. The brown slopes, with their subtle nuances of color, of sun and shadow, are in themselves the picture; the men, the horses, but accessories.

The power of his canvases is not always grasped at first inspection. That which seems utter simplicity becomes with study an interesting complexity. The canvases grow upon the vision with peculiar subtlety. They have a charm which partakes more of the spiritual than the material. More than

the work of any other painter of northern California, I think, Piazzoni's pictures are an expression of real spiritual beauty.

Certain it is that few California painters can approach his skill in the handling of mass. What other painter could fill a large canvas with the bare slope of a great hill, relieved only by a narrow strip of water in the immediate foreground, a wisp of fog just breaking the outline of the hill, and make of it a picture which not only pleases but absorbs? There is no detail in this painting; only the hill and the water and the mist which runs before the fog—that, and a spiritual contentment.

Or take those splendid murals which were Piazzoni's contribution to the decoration of the ship then called the "Golden State." They could have been painted by no one else among all the California artists. Their strength lies in the bold lines of mountain and cloud and the splendid handling of mass; their charm in the exquisite skill with which color has been bound to the bringing out of the painter's vision. Piazzoni has no story to tell at any time, but his pictures sing with the music of the stars.





THE HAYMAKERS

GOTTARDO F. P. PIAZZONI

While Dixon has been both dramatist and lyricist—but little of the latter at any period—he has placed both phases under his feet as things outgrown and passed on to a new aspect. That is the difficult thing in writing of Dixon's work. He is constantly discarding—or, not so much discarding as adapting the old, the attained, to fit his new vision. And so what is today said of Dixon may be tomorrow less than true.

Dixon is today, however, as he has always been, a painter of the romantic west. The west of paved highways and motor cars, of hotels and civilization, has little interest for him, in his painting or out. There was a time when that dramatic period held him which saw the passing of the buffalo and Indian and the coming of the cow-men. It was a popular phase of his work, and still is, for in the Los Angeles Biltmore Salon exhibition of 1924, *Painters of the West*, the first award was given to his poignantly dramatic "The Survivors"; and this was painted ten years ago.

Following there came a period when his expression was symbolic in his use of the figure to express the romance, the pathos, the tragedy of the passing west. Then came a period less marked, a time of transition, when his canvases took on a new characteristic, while still holding much of the old. His "Tragic Mood" is typical, I think, of this time; a half-nude figure, splendidly poised, which stands with outflung arm and shadowed face against a background of desert mountain and cloud. There is little detail. The figure alone is modelled, while the receding ranges of hills and the lines of clouds above are almost flat, as is the robe which falls from the figure. Perspective is attained in skillful vibration of color along the rim of the hills. The approaching phase of Dixon's work is in this canvas foreshadowed in his use of line. Pattern, design, commences to dominate as, a year later, it so markedly does in his "Circle of Shimaikuli." Here again there is no perspective of line, unless it is suggested in the



STUDY FOR "MIGRATION" NO. 1

MAYNARD DIXON



STUDY FOR "MIGRATION" NO. 2

MAYNARD DIXON



arroyo which runs unobtrusively toward the rim of the farther mesa. All beyond the immediate foreground is almost flat in tone, and yet so cleverly handled that there is feeling of both depth and distance. There is a strong feeling of emotion—drama, if you will—but it is emotion suggested rather than portrayed, and suggested in the pattern itself.

In Dixon's "Migration, Study No. 2," this suggestion is even more subtle. With a theme almost identical with that of his "Survivors," of which I spoke before, save for the substitution of the Indian for the

buffalo, and with a composition not markedly different, there is a striking gain in spiritual quality. The figures are small, scarcely more than suggested; the canvas is almost entirely filled with the patterned clouds; and yet there is poignant expression of spiritual progression. If there is here drama, if there is poetry, and there is, it is but incidental to the greater spiritual forces.

And here are three western painters of today, Hansen, Piazzoni, Dixon, supplementary each to each, representing together the spirit of western art in its finest expression.

## THE MAGIC OF ART IN UTAH

BY GRACE WICKHAM CURRAN

"SOME mountains are just mountains and some are magic mountains."

These words from the lips of a widely travelled woman, after a summer spent in Utah, intrigued one into asking questions. Her answers led us away from the clear, bright air of Salt Lake, where outlines are over sharp and shadows commonplace, up into the mountain region around Lake Utah. Here an enveloping haze and rising mists clothe the landscape with a beguiling glory which must have had the same magical quality even in those far-off geologic days when the waters of Lake Utah extended over a much vaster territory than now and when mastodons tramped its islands and dinosaurs roamed its forests. And magic it may have been which perhaps held them spellbound here for a longer time than elsewhere, for the legends of later day Indians of this vicinity contain fantastic references to strange monsters that now and then emerged from the shadows and bewitched or carried away young children.

Though the monsters passed in time, leaving only bones to puzzle geologists, the magic of the place remained, and one day a certain John Hafen, a nomad searcher after beauty, wandered within the sphere of its spell. His sketching easel once set up, he never escaped, but for fifteen years or more he lived on there, striving to fix on canvas something of the colorful charm he saw around him. A simple soul, with no instinct for solving the material problems of life, he might have starved at his task, and very

nearly did, if it had not been for his wife, a sturdy helpmate, who, with patient, quiet devotion, smoothed some of the rough places about him and reared their brood of nature-loving children. She, too, might have succumbed at last to the crushing burdens of life but for the chance visit of a physician to their rude mountain home. Dr. George Smart, a lover of beauty, both in nature and art, realized that this poet-painter had succeeded in interpreting in some degree the mountain loveliness. He carried away a goodly number of the sketches, and, disposing of them among the more substantial homes round about, was able to ease John Hafen's dying days.

With the scattering of these small pictures, the spell of old began once more to work its enchantment upon human lives. Perhaps the legendary monsters came forth again from their shadowy retreats in the lake islands. At any rate, something has taken hold of the children in the mountain village of Springville, Utah, and bewitched them in a magical fashion. For this is the tale of what they have done and are doing.

In this little town of five thousand inhabitants, somewhat less than five hundred school children are holding annually an art exhibition, managed and financed wholly by themselves. From this exhibition the graduating class purchases every year one painting to be hung in the assembly room of the high school. Last year they raised almost \$3,000, and their exhibition, brought from the studios of eastern cities, contained such

names as Frieseke, Woodbury and John Carlson. A painting by the latter artist was the one purchased this year for the school.

How did they raise such a sum of money? Ah, that is where the magic comes in! Those children are surely bewitched! The girls of the high school and upper grammar grades, students in domestic science classes, went forth into the town and issued a proclamation that no housewife dared to resist. These girls assumed the job of making the bread for the town! They were not daunted by the early hours of rising necessary for the setting of bread sponge. Often-times they sacrificed playtime for the kneading and the baking, and day in, day out, the beautiful plump loaves were carried and delivered by the children of the lower grades. The boys were not to be outdone by the girls. A tract of land was secured and planted to pop-corn, and when harvest time came round wonderful parties took place, for the gathering, the husking, the shelling, and the popping! Pop-corn was fashioned into every conceivable form, and not a moving picture show nor entertainment of any kind took place unattended by youthful vendors of pop-corn.

What of all this as business training, development of executive ability and building of character!

Neither teachers nor parents are allowed at the business meetings, though occasionally advice is sought and accepted.

Are these exhibitions attended? Do the children really study the pictures and get anything from them?

The assembly room during exhibition hours is thronged not only with the children themselves but with their elders. The grown-up children of other years flock to see whether this year's exhibition is up to the standard of the ones held in their day. A young farmer with baby on one arm and little wife clinging to the other is heard to exclaim, "Look! that picture over there is the one our class bought. It's the best one here, I say."

On one occasion the teachers bethought them of a test. One of the pictures in the exhibition was removed overnight and hidden. The next day 90 per cent of the children came clamoring with questions as to its whereabouts. Another picture was

changed in place, with the same result. Though there is no instruction in drawing given in the Springville schools, the boys and girls who go from there to the more advanced, collegiate schools at Salt Lake City and enter classes in handicrafts, have the reputation of having the best artistic perception and judgment of any of the pupils. Such is the educational value of art exhibitions!

And now these children have set themselves a new goal. Hearing of the Henry W. Ranger Fund, administered by the National Academy of Design, with which some ten or twelve paintings are purchased each year from current exhibitions and distributed among museums throughout the country, these school children have expressed a desire to be among the beneficiaries. So soon as they shall have conformed to the legal requirements and organized themselves into a permanent body capable of making contracts and holding property, they will undoubtedly receive one of the Ranger Fund pictures to add to their growing collection.

Is the enchantment spreading?

A story comes from a town of the middle west of paintings purchased by high school pupils and hanging in an assembly room which have exerted a marked moral influence over unruly boys.

In a remote public school of New York City, in a poor and rather squalid district, the children, by gifts of nickels and dimes, are raising money for the purchase of mural paintings, several of which are already placed in schoolrooms and on corridor walls. The principal of the school reports that whereas formerly the children were disorderly, untidy and rough of speech, their whole demeanor has altered. Of their own volition, with no suggestion from the teachers, they now keep the building clean and free of litter and come and go in the presence of the paintings in a quiet and orderly fashion. So great is the reverence for beauty in the human soul!

And what of the future?

With a contagion such as this spreading among the children of our land, may we not confidently expect a flowering of appreciation for beauty and the arts, hitherto unknown, which will in turn bring about in America a Renaissance of Art as glorious as that of Florence in the Middle Ages?



# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts  
1741 New York Ave., Washington, D. C.

## OFFICERS OF THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	W. K. Bixby
Secretary	Leila Mechlin
Treasurer	Frederic A. Delano
Associate Secretary	Cuthbert Lee
Assistant Secretary	Helen H. Cambell
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor  
1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XVI APRIL, 1925 No. 4

## KEY TO THE AMERICAN WING

Much has been written about the new American Wing of the Metropolitan Museum. There have been articles in the leading newspapers and magazines, the majority of which, however, have been descriptive. The writers of these articles, to a large extent, have been representative of museum visitors and have commented upon what was to be seen. One at least, however, has looked beyond the exhibits to the age which brought them forth, recognizing in them something more than a manifestation of good design, skillful craftsmanship and good taste. This is Royal Cortissoz, and in his article in the *Field of Art* in *Scribner's Magazine* he truly gives us the key to the American Wing which he himself has found. He says:

"The visitor to the American Wing will miss the service it is there to render who fails to grasp it as the embodiment of an idea. It is based upon archaeological research, but it is concerned essentially with warm human things. It answers first and last the question of countless inquirers, the question as to how the instinct for art was

implanted and nourished in the genius of the American people.

"I don't think they were very subtle folk, these ancestors of ours. I don't think there was anything recondite about their aesthetic outlook at all. Indeed, it is an open question as to whether the word 'aesthetic' had any great status in their vocabulary. As I have indicated, I do not see them as collectors in the strict sense, even though they had their occasional collections of prints and ceramics. I see them, rather, just as people of good breeding and consequent good taste. Art as the American Wing puts it before us, art as it was brought over from England, and somewhat artlessly nurtured here, was wreaked upon nothing more nor less than social amenity. And in its very detachment from the milieu of the collector, the connoisseur, it kept itself free to strengthen the one quality which was to prove, aesthetically, our salvation. The seasoned collector pays a certain penalty for his role. It makes him a complex being and makes his taste eclectic. We began with a strong tincture of fairly classical simplicity, and the outstanding lesson of the American Wing is that it stayed with us for full two hundred years.

"It is beautiful to see how the purity and reserve in matters of style, which we have now to gain through education, were then practised by our craftsmen and their patrons quite naturally and as a matter of course. The visitor to the American Wing will see clearly enough, if he gives his mind to it, the idea and the ideal there enshrined. He will see that the Forefathers liked as part of their measured, well-mannered mode of carrying themselves in the world a cool, serene, and handsome environment. They liked gracious lines, telling particularly in the delicately wrought mouldings of wainscot, paneling and cornice. They liked a brilliant chandelier, a shining lustre. With high appreciation and always without extravagance they welcomed Chippendale and Sheraton, and took to their hearts the architectural motives of Robert and James Adam. They were always without extravagance, I have said, and I repeat the words because they affirm a fastidiousness at the core of the subject. There was luxury in that old America beyond a doubt . . . but it is certain that it had a fundamental simplicity

infinitely removed from one of those exotic interiors in which your modern Maecenas is lodged.

"It is the key to the American Wing, this simplicity, and with it there goes a kind of beauty. Both elements pervade the whole broad scheme, the rooms as rooms and the pictures that they make of our earlier civilization. Moreover, the spirit of the place is exemplified again in those smaller objects which diversify and fill out the general design. . . . In a thousand ways the Metropolitan Museum has made itself indispensable to the nation, but never hitherto has it rendered a service so intensely national in character. Americans need to know the soil in which the evolution of their art is rooted. Here, as in a laboratory, it is made plain to them."

## NOTES

### PAN AMERICAN EXHIBITION

The first Pan-American Exhibition of Modern Paintings in Oils, which is to be inaugurated at the Los Angeles Museum of His-

tory, Science and Art next autumn, gives promise of adding another link to the chain of friendship with our neighbors in Latin America. This exhibition will have a double significance, coinciding, as it does, with the opening of the first unit of the New Los Angeles Museum.

Leading contemporary artists of both North and South America will be represented in the exhibition, which is to open on November 3, 1925, and close January 1, 1926. For the entire year of 1926 the paintings will be on tour, those of the North American section visiting the principal cities of Latin America, and the Latin American group being shown in most of the important cities of the United States.

In general, the method of selecting paintings followed in the 23rd Carnegie Institute International Exhibition has been adopted. William Alanson Bryan, Director of the Los Angeles Museum, left the United States the first of March for a tour of the Latin American countries, going by way of Mexico City, Habana, Caracas, Rio de Janeiro and Buenos Aires. He will return via Valparaiso, Callao, Guayaquil, Bogota, Panama, and Pacific cities of the Central American

Republics. American consuls in each country visited are receiving advance notice of Mr. Bryan's arrival and are thus enabled to arrange meetings with him for all artists interested in the exhibition.

Artists will be invited to contribute to an extent governed by the space limit, and their canvases will not go before a Jury of Admission. A second method of selection will be choice by a Jury of Admission in Los Angeles in October, from paintings submitted at the artists' expense and risk, either directly to this jury or, in the case of Latin American artists, to juries of preliminary acceptance in Mexico City, Rio de Janeiro, Buenos Aires, Valparaiso and Callao. Paintings accepted by these Latin American juries will be forwarded to and returned from the Los Angeles Museum without expense to the artists.

Substantial awards will be bestowed upon painters whose works are eligible and adjudged of the highest artistic merit by a Jury of Award composed of two North American painters, two Latin American painters, and the Director of the Los Angeles Museum or his deputy, who will preside and vote only in case of a tie.

### ART IN ATLANTA

Art interest in Atlanta centers about the second exhibition of works from the Grand Central Art Galleries of New York, which will be held this year the last two weeks in May. It is expected that this exhibition will exceed in importance the one secured from these galleries last year from which such widespread interest and so many sales resulted. As will be recalled, more than \$30,000 worth of paintings and sculpture were sold during the period of the exhibition. In addition to this, Ivan Olinsky, one of the exhibiting artists, received commissions for a number of portraits, among which was that of the daughters of Mr. J. J. Haverty, a prominent citizen of Atlanta and a vice-president of the Atlanta Art Association.

Mr. Haverty, in a recent letter, gave the following interesting account of art activities in the city since the exhibition held last year:

"The Exhibition put new life into our Art Association. We have purchased a splendid painting by George Elmer Browne as a



memorial to one of our members, and recently two very excellent canvases by Lucian Powell were presented to the Art Association by a former resident of Atlanta. Also, we have increased our membership by a considerable number. We are talking and planning for a Museum of Fine Arts, and we expect to effect our plans and begin work in a short time. We know more about art in Atlanta—more now than we did last year; we appreciate it more and we are thinking about it more frequently. We had one lay member of the Grand Central Galleries in Atlanta last May; we now have three, and directly out of the Atlanta exhibition, Dallas, Texas, secured two lay members. Memphis was given a small exhibition two months ago through the influence of the Atlanta exhibition."

Mr. Haverty is himself an enthusiastic collector, having secured for his own collection since last May examples of the work of Jonas Lie, Paul Dougherty, Ernest Lawson, Hobart Nichols, John Costigan, Ballard Williams, John F. Carlson and Elliott Daingerfield.

THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS

In announcing in the February number of THE AMERICAN MAGAZINE OF ART the recent decision of the School Committee of the Board of Trustees of the Art Institute of Chicago to grant a degree of "Bachelor of Art Education" to those completing a four-year course or its equivalent in the Teacher Training Department of the Art Institute School, our attention has been called by Mr. Frederick H. Meyer, Director of the California School of Arts and Crafts at Berkeley, to the fact that for several years this school has granted degrees in art education.

The California School of Arts and Crafts was founded in June, 1907, by Mr. and Mrs. Meyer. In 1922 it was incorporated as a college of the arts and crafts under the laws of the State of California, receiving the right "to grant such academic and other degrees to pupils as the Board of Trustees may determine." The Board then determined to grant the following degrees in the several divisions of the school: in the School of Applied Arts the degree of Bachelor of Applied Arts, in the School of Fine Arts the

degree of Bachelor of Fine Arts, and in the School of Education in Arts and Crafts the degree of Bachelor of Art Education. Candidates for degrees in this school must be recommended for university work and, during their last two years at the school, take thirty units of academic and educational work. In the teachers' course eighteen of these units consist of educational work prescribed by the State Board of Education. In the divisions of Fine and Applied Arts the work for the degree consists mainly of specialized advanced courses along lines approved by the State Board.

During the seventeen years of the school's growth, we are told, the faculty has increased from three to twenty-four, the subjects taught from six to forty-five, and the classrooms and shops used from three to eighteen.

Norfolk, Virginia, is to have an art museum. A most desirable site on which to place the building has been secured from the city,

and an annual sum of \$12,500 has been pledged for upkeep and the purchase of works of art. This appropriation will not be available until 1928, however, at which time the building is expected to be completed. The cost of the first unit is to be not less than \$125,000, and contributions are now being sought for this amount, a reasonable portion of which has already been raised. A large Ways and Means Committee is at work, and it is hoped that plans for the building may be started within a very short time. So far no works of art have been purchased for the collection, and it is announced that none will be made until the sum needed for the building is in hand. Mrs. Finley F. Ferguson, President of the Norfolk Society of Arts, writes that there is a great deal of enthusiasm over the project and that there will soon be definite progress to report.

IN CHICAGO

The exhibition of paintings and sculpture by artists of Chicago and vicinity which has recently been shown at the Art Institute proved a signal success, not only in the number of sales made but in point of attendance. The opening week of February

1 to 8 was made free, and a record of attendance for that time showed 34,684 visitors. The various women's clubs and other organizations of the city attended "view days" in large numbers, each accompanied by a lecturer who explained the merits of the various works shown. On one day Miss Lena McCauley, art critic of the *Chicago Evening Post*, talked in the galleries before the Lake View Woman's Club, and on other days E. J. F. Timmons and Lucie Hartrath conducted tours for the Chicago Polytechnic Society, Gerald Frank talked to the Window Trimmer's organization, and Mrs. Pauline Palmer conducted a tour for the Hamilton Park Woman's Club. Among the paintings sold during one week of the exhibition were a still life by Constance Harley, "Windswept Dunes" by Allen E. Philbrick, "Forest Flames" by Frank V. Dudley, and "Summer Sky" by Charles E. Hallberg.

An interesting feature of this exhibition was a prize of \$300 offered by Mr. Jule F. Brower, Consul General of Guatemala. The conditions of the award were that the artist receiving it should be a resident of the Chicago district and at the opening of the exhibition should have reached the age of forty years. The prize was awarded to Karl A. Buehr for a painting entitled "Sunday Afternoon."

At the dinner given by the Art Institute to the Artists of Chicago on an evening during the period that their exhibition was on view, announcement was made that Mr. John C. Shaffer, editor and proprietor of the *Chicago Evening Post*, would offer at the next Chicago artists' exhibition a prize of \$500 for the best painting by a woman artist. For the following year the same sum may be awarded, but the donor reserves the privilege of changing the conditions of award.

On February 10 the winners of the prize awards in the Chicago Artists' exhibition were given a luncheon at the Fine Arts Building by the Illinois Art Extension Committee in cooperation with the Woman's City Club. Mr. Homer Saint-Gaudens, Director of Fine Arts at the Carnegie Institute, Pittsburgh, was the guest of honor on this occasion, when there was also present a number of other distinguished guests representing the arts of painting,

sculpture, music, architecture, literature and the drama.

During the first two weeks of the annual international exhibition of the Chicago Society of Etchers, which was recently shown at the Art Institute, the total sales amounted to \$2,400, demonstrating very effectively the fact that the public is becoming more and more interested in this form of art.

The Thirtieth Annual Mardi Gras ball, given by the students of the School of the Art Institute on February 11 at the Trianon, was pronounced a complete success, socially, artistically and financially. Over 4,500 persons were in attendance and more than \$1,500 was cleared, this sum to be applied toward a scholarship in the school. Slavic in conception and presentation, the pageant of this "Black Sea Ball" held throughout to the Russian mood. The book of the pageant presented, from the first, striking opportunities for the working out of original ideas in design, setting and lighting, and from the Lower School divisions through the advanced classes these opportunities were seized. In addition to this the pageant was directed by Mr. Thomas Wood Stevens and Mr. Howard Southgate, Mr. Stevens' assistant in the Department of Dramatic Arts of the School. The prize for the most artistic group was awarded the Department of Teacher Training.

Members of the alumni of the Art Institute were invited on February 14 to visit the beautiful studio of Architect Benjamin Marshall, which is located on the lake shore in Wilmette. The guests, numbering over two hundred, were driven to the studio in busses. The wonderful conservatory with its tropical plants and swimming pool, the Chinese room with its 1,700 lights and its 400-year old mandarin bed, the Pompeian room with its red walls and decorations, the unique Egyptian room with its magnificent view, and the studio itself with its art curios and marble statues greatly interested the visitors.

An interesting exhibition of paintings by Berthe Morisot was shown at the Art Institute in the Arts Club gallery during February.

The Children's Room at the Art Institute was opened in February with an exhibition of dolls.





H. R. H. THE DUCHESS OF YORK

SAVELY SORIN

EXHIBITED AT THE NATIONAL GALLERY OF ART, WASHINGTON, D. C., 1924  
CARNEGIE INSTITUTE, PITTSBURGH, MARCH, 1925

The series of six Scammon Lectures was given this year in Fullerton Hall at the Art Institute by Prof. Charles R. Richards, Director of the American Association of Museums. These lectures, which were on the subject of Industrial Art, were delivered on six afternoons in March. Among the

topics discussed were William Morris and his Work; The Arts and Crafts Society; the Glasgow School; Baillie Scott; French Applied Art from the Empire to l'Art Nouveau; Industrial Art in Germany; the New German Renaissance; The Jugend Stil; The Viennese School; The Modern Move-

ment in Sweden, Denmark, Holland and Switzerland; and French Decorative and Applied Art of Today.

On March 3 Professor Richards was the guest of honor at a dinner given by the Association of Arts and Industries at the Congress Hotel, Chicago, at which time he spoke on "Modern Tendencies in Industrial Art in Europe and in India."

An expedition to Persia to collect art treasures for the Art Institute has been financed by Mr. Frank G. Logan and Mr. Martin A. Ryerson, trustees of the institution, and Mr. Henry J. Patten, a governing life member. On February 21, Mr. Patten, with Mr. Arthur Upham Pope, left Chicago to direct the work. Mr. Arthur J. Aldis, another trustee of the Art Institute, will join the party later. As planned, the expedition will go to inaccessible places in the south, east and north of Persia, and will also cross the Arabian desert.

Thomas Wood Stevens, Head of the Department of Dramatic Arts at the School of the Art Institute, has recently directed the production of a pageant given by the Civic Association of the City of Charlotte, North Carolina, on the occasion of the 150th Anniversary of the Mecklenburg Declaration of Independence.

An exhibition of Portraits

SORIN by Savely Sorin was held  
EXHIBITION IN in the Carnegie Institute,  
PITTSBURGH Pittsburgh, in March, open-  
ing on February 20th with

a reception to the artist.

Savely Sorin is considered the most distinguished and also the most widely talked-of contemporary Russian portrait painter. He exhibited for the first time in Pittsburgh in 1924, when his "Portrait of a Russian Dramatic Artist" was awarded an Honorable Mention in the Twenty-third Carnegie International. His painting entitled "An Artist" was also in the Russian Section of the last International.

Sorin was born forty-two years ago at Polozk, in the Province of Vitebsk, Russia. His career is the story of an unswerving pursuit of perfection. He spent years of study first at the Imperial Academy at Petrograd and later in Paris. Sorin has been termed "the Russian Ingre" because of the close resemblance of his methods to

those of the great French master. His portraits are done in a classic style which is a striking contrast to the lurid manner of many modern Russians.

As an artist, Sorin is an aristocrat. He is called "a master of pure and austere art among radicals." He paints many of his portraits against an unrelieved white background.

Twenty-five paintings were included in this exhibition, all of them portraits, and it was interesting for Pittsburghers to contrast Sorin's treatment of the subject with that of Zuloaga, the Spanish artist, whose portrait of Miss Kahn was in the last International. Two portraits of Mrs. Otto Kahn, one of which was painted on vellum, were also there. Pavlowa has posed for a number of portraits by Sorin, one of which is owned by the Luxembourg Museum in Paris. He has painted many portraits of Russian aristocracy, including Princess Mary Eristov, a beauty of the old Imperial Court at Petrograd; Prince Obolensky and Princess Olga Orlov, one of the famous figures of Parisian society, noted for her literary salon where the most distinguished men and women in the French capital gather. Sorin has been in this country for the past two years painting prominent figures in the social and political life of America.

The School of the Arts,  
Santa Barbara, opened its  
spring term on February 2.  
The school is housed in a  
picturesque old adobe

flanked by a brick walk, gardens and pepper trees. Its art classes meet in a large roomy studio building. The school is a branch of the Community Arts Association of Santa Barbara, which has also dramatic, musical, and plans and planting departments.

Frank Morley Fletcher, a distinguished portrait painter and an international authority on wood-block printing, officiates as the school director. He conducts two life classes, also a course in wood-block printing, painting and color study and general drawing. Charles Paine is in charge of a most interesting course in design, which is most popular, especially to those who contemplate professional work in crafts. Colin Campbell Cooper, noted painter, has an outdoor class in landscape painting, which



visits the picturesque spots of Santa Barbara for cloud and light effects. An addition to the graphic arts staff for this term is H. J. Ayles, a young painter who has lately been associated with Albert Herter in New York. There is also a children's class in drawing which meets out-of-doors in fine weather.

The Music Department of the school under Arthur Bliss, a young composer and pianist of international reputation, gives class instruction in harmony and individual lessons in voice, piano, pipe organ, violin, cello, harp, mandolin, guitar and banjo. The teachers are Arthur Bliss, Roger Clerbois, Grace Kaplun, Florence Fernald, Caroline Kellogg Dunshee, Helen Goodfield, Grace Lamson, Eleanor Johnson, Eugene Bayliss, Antoni Van der Voort, Rudolf Fritsch, Anne Waldron, Harry Kaplun, Florence N. Lyons, Emma M. Courtney and E. R. Challiss.

Lectures for the students by Arthur Bliss, ensemble work and social gatherings, fill out the schedule of the department. A dramatic course, for study of expression and voice training, is being added this term, also an Atelier of the Beaux-Arts, Institute of Design, Department of Architecture, with John Frederic Murphy as patron. French has a place in the school, under Leon Clerbois, and social and expressive dancing is taught by Edith McCabe.

The school enables students to carry on art studies in their own city, under eminent teachers. It is gradually identifying itself more closely with the city which it serves.

THREE  
NOTABLE  
EXHIBITS IN  
DAYTON

The most important exhibition of paintings to be shown in Dayton this season was on view in the galleries of the Art Institute during February. It consisted of a collection of paintings by Gardner Symons, Elmer Schofield and Ben Foster, all of which were of unusual interest. About twenty-two canvases by each of the three painters were shown. Mr. Symons' paintings were chiefly his characteristic winter landscapes, but there was also a California coast scene and a New England garden picture. Mr. Schofield's group was also characteristic—chiefly rocky coast studies in Cornwall and thatch-roofed Cornish cottages and farm-houses. Mr. Foster was represented by

good examples of New England landscapes and gardens. Of particular interest in his group were a square canvas entitled "Across the Dunes" and a still life, "Jar with Lilies." All three of the painters were present at the opening of the exhibit on February 6, also on February 9, when Mr. Symons gave an informal talk on art.

During March the galleries of the Art Institute were occupied by a notable exhibition of photographs of American architecture, a fine group of small bronzes by leading American sculptors and a hundred picked examples of sculpture in soap from the national competition recently held in New York.

On March 3 Frank Gardner Hale, master craftsman of Boston, gave a talk on Jewelry, at which time an exhibition of his work was shown.

Announcement is made that
COMPETITIVE an all-state competitive art
EXHIBITION exhibition, limited to Kan-
IN KANSAS sas junior and senior high
HIGH SCHOOLS schools, will be held at Kan-
sas State Teachers' College,

Emporia, during the week of April 27 to May 2. The exhibition will be in five divisions, namely, decorative design, free-hand drawing, poster design and lettering, artistic photography, and landscape art plans. The work shown is to be certified as having been done by pupils only, and each high school entering the competition is expected to eliminate by a local competition all specimens except two in each division (or in decorative design and artistic photography two sets, each by a different pupil). Several prizes will be offered in the competition, and it is announced that, if sufficient interest is shown, additional divisions of competitive exhibits will be added. Further information concerning the exhibition may be had from Mr. W. H. Kerr, Librarian of the Kansas State Teachers College.

The Museum of the Rhode
IN Island School of Design
PROVIDENCE lately held an interesting
exhibition of Arts and

Crafts in its special exhibition galleries. This exhibition was installed in two distinct and yet related groups: work from the Society of Arts and Crafts in Boston, and

jewelry and studies by William E. Brigham of Providence.

The former group included jewelry, silver, illuminations and illustrations, block prints, pottery, copper and leather work, painted tin trays and textiles (including woven pieces, drawnwork, batik and hooked rugs.)

Mr. Brigham, who has been for many years a master-craftsman of the Society, and who is head of the Department of Design at the Rhode Island School of Design, showed a series of water color and pencil sketches made in Sicily and Italy last year, studies from Renaissance jewelry in Florence and elsewhere, original designs for jewelry and examples worked out in gold and silver and precious and semi-precious stones (in the form of necklaces, pendants, rings, buckles, earrings, brooches, vanity cases and miniature frames), and wrought iron lamps.

The local associations of Mr. Brigham, and the sentiment of special interest always attaching to work from the mother-society of the Arts and Crafts movement now so widespread throughout this country, attracted many visitors to the galleries. Public interpretations of the exhibition, which continued over a fortnight, were given through two Sunday afternoon docent talks, by Mr. H. Percy Macomber, Secretary of the Society of Arts and Crafts, and by Mr. William E. Brigham respectively.

"Paintings of Spain," by Maurice Fromkes, was the major exhibition at the Rhode Island School of Design during March. The artist was present at the opening of the exhibition, which was shown for three weeks. Chinese paintings of birds and flowers, from the collections of the Museum and Mr. Theodore Francis Green, were on view the last week of March.

Gallery Talks on Sunday afternoons at three o'clock, during March, included one by William E. Brigham on "Inspirations"; by Roger Gilman, "The Chairs of the Pendleton Collection"; "Patriotism in Roman Art," by Prof. John Francis Greene; "What the Art Museum Means to Me," by Mrs. F. G. Allinson; and "Chinese Paintings of Birds and Flowers," by Theodore Francis Green.

An illustrated story-hour for children on the subject, "A Quaker Boy Who Became a Great Artist," was given by Mrs. Mary

Shakespeare Puech, the last Saturday morning in March.

Among the recent acquisitions to the Museum of the Rhode Island School of Design are a fine Old Empire Egyptian portrait head in superb condition and a beautiful example of Monet's work, being one of the series showing the front of Rouen Cathedral.

#### WOMEN PAINTERS AND SCULPTORS

The National Association of Women Painters and Sculptors held their Thirty-Fourth Annual Exhibition in the galleries of the American Fine Arts Society, New York, from March 1 to 14. Of special interest in this exhibition was a group of paintings, miniatures and bronzes assembled by the Interstate Jury, and exhibited in several South American cities last summer, under the patronage of the American ambassadors to the respective states. The collection was shown in Rio de Janeiro in September, at which time paintings by Mary Townsend Mason, Fern Coppedge and Camelia Whitehurst were purchased for the new American Embassy in that city. Harriet Frishmuth's bronze "Dancer" was also purchased at that time. Among other works shown in the recent exhibition in New York were two paintings by Georgina de Albuquerque, a distinguished South American painter who has won many honors. Prizes in this exhibition were awarded as follows: The National Arts Club Prize of \$100, presented by Mr. John G. Agar for the best work of art in the exhibition, to Ellen Emmet Rand for her painting entitled "In the Studio"; the John Clerici Prize of \$100, for a figure painting or portrait, to Gertrude Fiske for "The Carpenter"; the National Association Prize of \$50 for a landscape to Harriet Lord for a painting entitled "Autumn Mists"; and the Joan of Arc Gold Medal for a work in sculpture to Malvina Hoffman for her bust of Paderewski. Honorable mentions in painting were awarded Esperanza Gaba for "The Fair," Nancy Ferguson for "Sunlight Through the Trees," Pauline Palmer for "Her Majesty," and Lucy M. Stanton for "A North Carolina Mountain Woman"; and in sculpture to Olga Popoff Muller for "Primitive Man" and Laura Gardin Fraser for a work entitled "Snuff."





SUMMER TIME

HENRY A. RAND

SHOWN IN ANNUAL EXHIBITION OF THE FELLOWSHIP P. A. F. A.

An interesting feature of the opening of this exhibition, which took place on February 28, was a musical program rendered by Adelaide de Loca, a singer, and the Lachland Trio. On the evening of March 12 the Association held a reception at the Fine Arts Galleries in honor of Mrs. C. Blakeney Ward, President of the Society of Women Artists of Great Britain.

ART IN PHILADELPHIA  
Oil paintings and sculpture by members of the Fellowship of the Pennsylvania Academy of the Fine Arts were exhibited February 13 to March 6, inclusive, in the galleries of the Art Club, and water colors, black and whites, and pastels by the same group during the same period in rooms of the New Century Club, the two exhibitions forming the annual showing of the Fellowship. The Gold

Medal was awarded to Mr. Nat Little's picture, "Elysian Fields." Among the other works that added to the interest of the collection were Miss Camelia Whitehurst's figure "Eleanor," Mr. Henry A. Rand's "Summertime," and Miss Beatrice Edgerly's "Snow Clad." The exhibition was necessarily limited in size, only a small portion of works submitted were accepted, but the average maintained was reasonably high and a gratifying number of sales were reported.

By way of practical demonstration of the unity of the arts, there was on view at the Art Alliance, February 28 to March 23, an exhibition of unusual character made up of Theatre Arts and Crafts and consisting of all that pertains to the costuming, lighting, scenery and accessories of not only the spoken drama but of puppet shows and other ramifications. Original costume sketches, stage sets and puppets, besides

many historic prints and books on theatrical matters and manners, were included. Contributions from the studios of many craftsmen, artists, producers and Theatre Guilds, with a display of posters, old and modern, gave an idea of what is required to put before the public plays, masques, pageants or operas.

Commissions have been obtained for the execution of numerous mural decorations, panels, over-mantels, wrought iron boxes and lanterns, fresco work around doorways, tiling, fountains for gardens and public parks through the services of expert salesmen retained by the Art Alliance for that purpose and announced at a conference held there on February 24 at which Mr. George Harding and other well-known mural painters spoke. The Pennsylvania Museum will cooperate with the Alliance in the matter of a plan to facilitate the sale of pictures known as a "circulating library of paintings." Among the artists who have been granted commissions for decorations are noted such well-known names as Miss Edith Emerson, Mrs. Juliet White Gross, Mrs. Ethel Herrick Warwick, Miss Florence Tricker, Mr. R. B. Farley, Mr. William G. Krieghoff, Dr. Arthur E. Bye and Mr. J. Frank Copeland.

The Edward T. Stotesbury Prize of \$500 has been awarded to Mr. Charles Morris Young for his group of four paintings exhibited in the One Hundred and Twentieth Annual Exhibition of the Pennsylvania Academy of the Fine Arts.

During the month of March there was shown at the Print Club the works of contemporary Dutch artists, drawings and etchings by Ernest D. Roth and Children's Drawings in the Persian convention.

EUGENE CASTELLO.

George C. Tuttle, of Excelsior, Minnesota, continued his loan of Japanese prints in order to make an attractive exhibition of landscape prints by Hiroshige, many of them rare. Mr. Tuttle's collection is rich in splendid impressions.

The gift of more than three thousand lithographs by Daumier was announced by two exhibitions of selected impressions from the collection. These were given by Mrs. C. C. Bovey and were formerly in the possession of Sarah Bernhardt. Daumier is represented fully from his earliest to his latest work in the lithographic medium.

Printed cloths of a hundred years ago, cottons, linens and *toiles de Jouy* are being lent by Miss Frances Morris and Miss Elinor Merrell of New York. They have proved to be most popular, telling the story of the half century following the close of Louis XVI reign in a pleasing and light hearted fashion.

These printed cottons are now seconded in popularity by an exhibition of early maps of the New World, lent by the Weyhe Gallery, New York. They date from the close of the sixteenth to the middle of the eighteenth centuries. The charts dealing with the northwest are particularly noticed, because of their local associations, many of the names now current in this section of the country being recorded in their old French spelling. The northwest was not explored until late in the seventeenth century. The majority of the maps giving any just account of the country date from about 1750.

Arrangements have been made for an exhibition of the work of Norse-American artists to be held in connection with the Norse-American Centennial in Minneapolis June 6 to 10, 1925.

A. B.

MINNEAPOLIS INSTITUTE OF ARTS

Outstanding among the exhibitions for the month of February was that of twenty-two Gothic tapestries, lent by Lucien

Demotte, which comprised the most important collection of this kind ever assembled in the middle west. The centre of the collection is a group of six religious subjects, the biggest of which, measuring 15 x 26 feet, is a "Last Judgment" dating from 1485. The uniform excellence of the collection was not its least evident feature.

A. F. A. TRAVELLING EXHIBITIONS

The teaching value of the Travelling Exhibitions is emphasized by the number of requests we are receiving from universities, colleges and schools. The April schedule lists the following:

Baker University, Baldwin City, Kans. (Oil paintings.)

Sam Houston State Teachers College, Huntsville, Tex. (Oil paintings.)

North Carolina College for Women,



Greensboro, N. C. (Oil paintings under auspices of Art Association.)

Kansas State Teachers College, Emporia. (Oil paintings.)

Sweet Briar College, Sweet Briar, Va. (Oil paintings.)

School of Industrial Arts, Trenton, N. J. (Wood Block Prints.)

Miami University, Oxford, Ohio. (Prints for the Home.)

Alabama College, Montevallo. (Textiles and Lace.)

The Textile Designs and Fabrics which go to Montevallo in April were recently shown by the Pendleton Art Association. The chairman of the Program Committee wrote as follows:

"We have been quite proud of the fact that so small a community as ours could have access to so worthwhile an exhibition. . . . The Domestic Science Teachers and classes spent one afternoon at the exhibit which illustrated much the classes had studied in a course on textiles. . . . Hundreds of persons examined and admired the exhibit."

The notable collection of American Pictures from the International Exhibition of Venice had a brilliant opening at the Erie Art Club, which was the first place to show the exhibit after its return from Italy. The newspapers published articles every day, and the excellent publicity in the Erie papers undoubtedly helped to bring the crowds to the Art Gallery in the Public Library during the month the pictures were there.

Opinions of some of the art lovers of Sioux City about one of our exhibitions recently shown there were given in a newspaper article from which we quote the following.

"Sioux City shows evidence of getting into line with other American cities in its appreciation of good pictures. When exhibitions such as we have had these few weeks shall be of more frequent recurrence the public will learn to want a large permanent collection of good canvases as one of the best assets of community life. The Sioux City Society of Fine Arts is helping to build a finer Sioux City. . . . It is with great pleasure one notes the growing interest and enthusiasm of the visitors at the art exhibit."

An editorial in the *Sioux City Journal* said: "One of the most pleasing things in connection with the exhibit is the lack of an ultra-impressionistic style. The impressionistic touches are neither too bold nor too slight. One gets the impression that as the pictures were painted the artists expected every day people to see them, having left temperament and other affectations at home. The exhibit is worth a visit from anyone, and, after that, another."

Ten art exhibitions, four of which were preceded by evening "premier" receptions, an annual dinner, and one Sunday each month

at the Art Center in Balboa Park, where exhibits were informally installed to illustrate short talks on art subjects, was the program carried out during 1924 by the Friends of Art of San Diego. Organized in 1920 to promote art interests in that city, this society is but five years old, yet it has sponsored approximately twenty-four exhibitions and numerous illustrated lectures and other interesting art events, the number in this year just past, evidencing marked increase.

The Friends of Art of San Diego bring to it exhibitions from other art centers in addition to working with the Art Guild to support local talent. Its membership is approaching the thousand mark.

The most important event 1924 ACTIVITIES in the history of the Baltimore Museum of Art during the last year, according to the annual report of Florence N. Levy, the director, was the passage at the November election of a Million Dollar Loan for the purchase of land and the erection of a new building for the Museum.

"The result of the vote," the report stated, "showed a majority in every ward in the city, with a total of 52,153 in favor and 36,939 against, making a majority of 15,214."

Mention was made of the fact that, in carrying out the campaign, the Museum had the valuable cooperation from various Parent-Teachers Associations, the Federation of Labor, business men's clubs, the

Charcoal Club, Maryland Institute and other organizations. The expense of the campaign, amounting to a little over \$2,300, was contributed by members of the Museum Board.

The Museum's total number of gifts and indefinite loans to date is 2,729, including 270 by gift and purchase, 182 books, 650 pamphlets, 960 lantern slides; about 350 objects in the Colonial Kitchen and 317 additional objects are on loan. Gifts during the year were as follows: five paintings from Mr. Archibald H. Taylor; "The Nativity" by Pietro da Cortona, in memory of Mr. and Mrs. William G. Read by her son James Morris Howard and his sisters; etchings and other prints from a number of donors; fifty-one reproductions of German woodcuts from Miss Blanche Adler; nine pieces of sculpture by Ephraim Keyser, gift of the artist; seventeen pieces of French eighteenth century porcelain from the estate of the Rev. Alfred Duane Pell.

The resignation of B. Howell Griswold as treasurer and the appointment of S. Davies Warfield as his successor with William J. Casey as assistant treasurer, and the appointment of Warren Wilmer Brown as assistant to the Director of the Museum, were events of the past year. The Museum, which is just celebrating its second birthday, now has a total staff of the Director, three women and six men.

The total attendance for 1924 was 32,822, making the two years' total to December 31, 1924, 69,864. Nineteen exhibitions were held during the year.

The Museum now has a membership of 919, divided as follows: 54 Life Members, 3 Contributing Members, 69 Sustaining Members, 685 Active Members and 108 Associate Members.

Twenty-seven public lectures and receptions were held under the auspices of the Museum, and it also was in charge of numerous school and other meetings. The Museum was visited by 131 classes from public and private schools.

The extension work included twenty-five exhibits shown at nine centers—Y. W. C. A., Y. M. H. A., Roland Park Club, and public schools both high and elementary; also the frequent loan of lantern slides and lectures.

#### AT THE ART CENTER NEW YORK

Among the interesting exhibitions held at the Art Center during the month of March was the Annual Exhibition of the Society of Illustrators, shown from the 9th to the 21st, in which most of the leading American illustrators were represented.

The Twenty-Seventh Annual Exhibition of the New York Society of Ceramic Arts, which remained on view at the Art Center until March 14, proved an exceedingly noteworthy showing. Prominent among the exhibitors were Leon Volkmar, one of America's foremost potters; Prof. Charles F. Binns, whose authoritative books on the subject are well known; and the Greenwich House Pottery, fast winning distinction in this field for its Persian blues and original and massive forms. Arthur Baggs exhibited a group of Marblehead Pottery with unique decorations. Barnum Poor was represented by a number of individual small pieces, Mrs. George F. Nichols by a beautiful wall-fountain and table ware, and Mrs. Tyler by a sun-dial and wall-fountain, the latter beautiful in color. Two most effective lamps were contributed by Mrs. M. D. Driggs, and the Byrdcliffe Pottery sent a number of interesting chintz decorated bowls. Other notable works were the Indian groups lent by the Inwood Pottery; a table set in silver lustre, lent by Mrs. Philip Fish; and the Jugtown Pottery made by the mountaineers of North Carolina from native clay, bright in color and with a lovely salt glaze.

From March 9 to 21, Frances Evans exhibited a collection of her miniatures and small paintings. Miss Evans has studied in Paris and has exhibited several times in the Salon, as well as in the principal miniature exhibitions in this country.

Announcement has been made by the Trustees of Smith College that an art gallery has been given to the college by Mr. and Mrs. Dwight W. Tryon, of New York. Construction of the building, which will be known as the Tryon Art Gallery, will be started this spring. Mr. Tryon was Professor of Art at Smith for thirty-seven years. He is one of the few Americans represented in the Freer Collection.





THE CENTER PIECE IS THE FIRST PIECE OF BELLEEK MADE IN THIS COUNTRY. THE OTHER TWO ARE FIRST PRODUCTIONS OF THE LENOX POTTERY AND GIVE AN IDEA OF THE STYLE OF WARE FIRST MADE UNDER THE DIRECTION OF WALTER S. LENOX

THE LENOX POTTERY AND OF ART we published an article by Mr. George Sanford Holmes on the life of Walter Scott Lenox. MOVING PICTURE FILMS

Through the courtesy of Lenox, Inc., we are reproducing herewith a number of examples of the Lenox pottery representing the achievement of a life dedicated to the perfection of a craft.

In this connection we think it probable that many of our readers will be interested to know that museums and others employing industrial motion pictures may obtain the use of an exceptionally interesting film showing every process in the making of the Lenox pottery by applying to J. Alexander Leggett, 1476 Broadway, New York City. This picture, which takes twenty minutes to run, is on standard size Safety noninflammable stock which can be used on a professional theatrical machine or any portable projection machine using standard films. No expense is involved in the use of the film other than the expressage both ways.

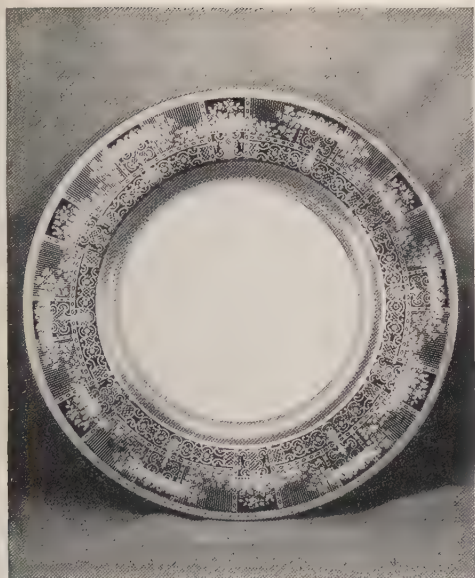
The Metropolitan Museum, New York, in its educational division is making considerable use of moving picture films. It has one on the making of a bronze statue

which was produced under the direction and through the efforts of Allen Eaton of the Sage Foundation. It has also, we learn through the announcement of the Rhode Island School of Design, a motion picture film telling an old East Indian story. This was presented at a public meeting at the Rhode Island School of Design on January 17.

#### LONDON NOTES

Two important exhibitions of this month are the Royal Society of Portrait Painters at Burlington House, and the Society of Independent Artists at Parson's Galleries in Oxford Street. The latter was opened by the President of the National Federation of Professional Workers, who dwelt on the need for art felt by the half million people he represents. The chair was taken by A. Defries, who spoke of the new movement towards independence shown by such federations. The Secretary of the S. I. A. spoke on the aesthetic side of the problem.

At Burlington House the exhibition was below the usual academic level, but there was a portrait by Miss Walke which should by rights have been at the Independent show, so modern is it in style. Yet the skill with which she had achieved her aim



SERVICE PLATE. COBALT BLUE RIM. DESIGN IN FLAT AND RAISED SOLID GOLD. RECENT PRODUCTION. LENOX POTTERY

made it stand out among the academic work. On the other hand, many of the works at the Independent exhibition might have been at Burlington House, so conservative were they in technique. The outstanding works at the latter show were by Clara Kling Hoffer (portraits) and by Gansden (still life). A study for a large painting by L. H. Bradshaw showed a sympathy and a sense of rhythmic imaginative design which ought to carry him far. The Society of Independent Artists intends to change its collection of pictures every three months and to remain open all the year round as a permanent market for artists of all types. The old Independents—those who practice post-impressionism—held a show at the Lefebvre Galleries, and among the exhibitors were Anne Estelle Rice, D. Y. Fergusson, Jacob Epstein (with a typical head of Conrad), and others who were among the first British artists to follow the French Post-Impressionists.

At the Leicester Galleries we have had the late Odilon Redon who made what P. G. Konody well calls a "posthumous début," being until now practically unknown in London.

At the same galleries H. D. Richter held

a one-man show. This artist excels in exuberance of color and in the skill which records brilliant light on still life and flowers. It is curious how expert painting of this kind (and few can excel over him) holds so little charm. There is nothing metallic in the painting, but something hard in the nature of this artist, difficult to define, yet preventing him from rising to the aesthetic height to which his labors would otherwise lead him. His is a love of material delights, and a concentration on things for their own sake. Nevertheless, each of his works is a gay and magnificent piece of decoration for any wall.

At the Royal Society of Painter-Etchers and Engravers' annual exhibition, an American, J. W. Winkler, shows over fifty plates.

The British Broadcasting Company is developing a good series of lectures on various aspects of art, and a coming schedule includes one on the "Spirit of Craftsmanship in England." All of which should increase the interest of the general public in the things of the mind.

The proprietors of Leighton House have offered this building and its garden and contents to the Borough of Kensington, and a good deal of discussion is going on before



SERVICE PLATE. EDGE AND CENTER IN SOLID ETCHED GOLD. RIM IN SOFT GREY AND RAISED ENAMEL FLOWERS IN COLORS. LENOX POTTERY



the council makes up its mind to acquire this fine gallery.

Isidor de Lara's scheme for a National Opera House is making headway.

The Palace of Arts at Wembley is undergoing many interior changes, and the collection to be seen there this year will be quite different to that of last year. A competition has been held to discover a painting which will take the place of the decoration, over the altar in the Basilica, by Kerr Lawson, which held that position last year; and the jury has selected one by Colin Gill. A young girl, Miss Adshead (daughter of the Professor of Town Planning in London University) came second, with a work of such merit that a space will be found for it in the building.

The Cottar's Market has taken new premises in the Brompton Road and is developing its department for interior decoration and modern English painted furniture.

Prof. P. Geddes established himself at the College des Ecolais, Montpellier, for the winter months. He is there carrying out a scheme similar to the one he provided for Edinburgh, acquiring ancient buildings and properties in the Dordogne neighborhood and forming a colony of students, artists, scientists, who visit him from all over the world.

#### AMELIA DEFRIES.

The Luxembourg Gallery  
PARIS NOTES has just acquired a striking Renoir, "Portrait de Madame Charpentier," representing a fine type of the elderly French provincial bourgeoisie. The portrait is done in his earlier manner and has the warm human feeling characteristic of much of this master's work.

The recent celebration of the centenary of Puvis de Chavannes brought to light the information that some frescoes of his still exist in his own home at Saint-Amour in the Jura, which are practically unknown both to critics and the public. Another bit of information for collectors is that Van Dongen's portrait of Anatole France is for sale at one hundred thousand francs.

The "Nouvelle Revue Française" has been publishing for some time a collection entitled "Les Peintres Français Nouveaux,"

each book being devoted to one artist. Nineteen or twenty of these informative and convenient volumes have already appeared. They give an exact account of modern painting, and include Matisse, Picasso, Denis, Bonnard, Moreau, Vlaminck and all the modernists.

The French women painters and sculptors took possession of the Orangerie in the Tuileries early in February, anticipating even the Salon d'Hiver, which shortly followed them. The women have a logical gift for arranging their salons in the most advantageous and attractive manner, but their work remains more decorative, on the whole, than powerful. There is an exceedingly refined portrait of the Emperor Mu-Wang, by Mlle. Louise Tanin, some good landscapes by Madame Audibert and Mlle. Chadwick, but no work of feminine genius has emerged as yet this season. Paris is full of minor exhibitions as usual, notably that of Bernard Harrison at the Galerie Georges-Petit, with Verona and the Italian Lakes for his subjects. Mr. Harrison, who is a son of the late Frederick Harrison, the Positivist, has a quite special talent, one of exquisite refinement both in color and treatment, distinctly poetic and decorative. His Italian twilights are unforgettable. In this, his latest work, there is more color and a more luminous atmosphere than I have hitherto seen in his pictures.

The news comes that thirty-six new custodians are to be stationed in the Louvre, to enable the authorities to keep all the rooms open simultaneously. This will be a great advantage to sightseers, especially those whose time is limited and who need not face the disappointment of certain closed rooms containing perhaps the very work of art they had anticipated seeing. The price of admission to the museums will be two francs. France has always been proud of making no charge for her museums, but financial difficulties have gradually forced upon her a change of policy in this regard.

The numerous buildings which are to house the International Exposition of Decorative and Industrial Arts, which opens in May—and which one critic states "is to preface the aesthetic code of the twentieth century"—are growing fast on the Esplanade des Invalides and along the

Seine. The earlier plans for the Exposition grounds and buildings were noble in conception but were considered impracticable for financial and other reasons, and abandoned. The whole idea had its inception as early as 1916 but was set aside by the war. A great many countries will exhibit their representative work. An English engineer, with his Wembley experience behind him, is cooperating with Frenchmen on the amusement section, where Gravity railways and Cambodian dancers will give the keynote. There are to be four immense entrances, each confided to a different architect, and each as modern as possible. Indeed the modern nature of the exposition may be judged from the fact that a harpsichord beautifully decorated by Naudin, but in a style suitable to the instrument, was refused by the examining jury as not being truly modern. A modern artist, therefore, unless he sacrifices everything to the newest methods, can be rejected on that score. "Captains of Industry" are trying to monopolize the exposition; some refused to submit their models to judgment on the score that being seen they might be copied, and declined to put their designers' names on their own work when exhibited, explaining that the firm must be the exhibitor, not the artist. This difficulty will probably be smoothed over before it is fatally objectionable. Such a struggle between the artist and the business man is a characteristic sign of the times, and is an extremely bad outlook for industrial art, at least. The merchants of Venice had other ideas of this matter. Admitting that genius can be kept from starving by money, it must also be admitted that no money will produce it, nor can it be encouraged and fostered by money alone.

The theatres are renewing a number of old plays at present, and the newer ones are more or less negligible, except perhaps Bernstein's "*La Galerie des Glaces*," which has psychological value, and Lenormand's "*L'Homme et ses Fantômes*," which Gémier has been giving at the Odéon. Bourget's "*Le Tribun*" has been revived by Lucien Guitry, the father of Sacha, at the Edouard VII theatre, aided by that most distinguished and charming of Vieux Colombier actresses, Valentine Tessier. Henri Becque's powerful play, "*Les Corbeaux*," has been resumed at

the Comédie Française. "*Peer Gynt*," as a very well done spectacle, with the artists of the Padeloup orchestra to interpret Grieg, is at the Porte Saint Martin.

Madame Colette, the famous author of "*La Vagabonde*" and many other novels and tales of remarkable talent, is acting in her own play, "*Cheri*," at the Daunou theatre. Madame Colette was formerly a music hall actress, but left the stage when she married Willy, a well-known Parisian journalist. A divorce followed, and Madame Colette returned to the stage, from which she again retired to marry another famous journalist, Henri de Jouvenel. During all these vicissitudes she continued to produce books and tales which have given her an enviable reputation in France and elsewhere.

LOUISE MORGAN SILL.

## ITEMS

For the first time the Government has broadly recognized the importance of furthering art in industry by the appointment of a commission to visit the International Exposition of Modern Decorative and Industrial Arts to be held in Paris in 1925. The Commission consists of Charles R. Richards, chairman, Henry Creange, Frank G. Holmes and Edward L. Bernays, and was appointed by the Hon. Herbert Hoover, Secretary of Commerce of the United States. It is to report to him its findings for the benefit of American manufacturers. In the meanwhile delegates from such trades in which art is prominent are being officially designated by their body to visit the Exposition. The Commission and the delegates will visit Paris in June.

A bronze, life-size reproduction of the late Charles Cary Rumsey's equestrian statue of Pizarro, modelled for the Panama-Pacific Exposition, is to be erected in Trujillo, Spain, the birthplace of Pizarro. The Duke of Alba and the Marquis de Zianna, who saw the model here and took photographs of it back to Spain, are alleged to have been instrumental in promoting the matter. The reproduction was lately exhibited at the Knoedler galleries, New York.

The largest and most comprehensive city planning exhibit ever assembled is to be held this month in New York City at the Architectural and Allied Arts Exhibition.



It has been brought together by the American Institute of Architects, the National Conference on City Planning, and the Region Plan of New York, a committee created by the Russell Sage Foundation.

This exhibition is world-wide in scope, including not only maps and architect's drawings of proposed plans for American cities with diagrams of the "before and after" aspects of some of them, as well as studies of every description, but also similar maps for cities in France, England, Mexico, Canada and South American countries.

"Flora," a sculptured figure 8 feet high, by Edward Field Sanford, Jr., is to be erected before the state capitol of California.

A portrait of Lord Charles Cornwallis, the British general in the American Revolution, painted by John Singleton Copley, has recently been acquired by the Art Association of Concord, Massachusetts.

A memorial mural decoration for the American Academy in Rome, donated by Walter Ward in memory of his nephew, Harry Thrasher, an Academy member killed in the war, has recently been completed by Barry Faulkner.

The placement of works of art on bare hospital walls is the purpose of a movement lately inaugurated in Sweden, which is being enthusiastically supported by physicians, patients and art experts, and which has already brought results in a few institutions.

A similar movement to place good pictures in restaurants suggested the idea to a number of hospital patients, who wrote to a Stockholm newspaper, requesting the application of the idea to hospitals as well.

Hospital experts, however, stress the necessity of careful selection of pictures for such decoration, stating that the color schemes and subjects depicted must be soothing and cheerful, and not such as to excite and overstimulate the imaginations of the patients, particularly those in fever wards.

There is an increasing interest throughout the country in the artistic aspects of furnishing the home. A recent manifestation of this interest was the showing of a completely furnished exhibition home by the J. C. Nichols Investment Co. and the Duff and

Repp Furniture Co. of Kansas City, Missouri.

American silks are to be exhibited for the first time as art designs in the decorative art section of the Louvre Museum. In direct competition with the materials produced at Lyons, American silks thus honored by the French government have occasioned great surprise in France, increased by the fact that the United States is not participating in the International Decorative Arts Exposition which opened in March.

The collection of silks totals 2,500 yards of a hundred color schemes in various silk materials, and is in thirty designs based upon the work of Edgar Brandt, French ironworker, who made the great iron doors for the Verdun monument. This fact enabled the French government to sponsor the exhibition, which was shown in New York before being sent to France.

Frederick Payne Clatworthy, the well-known pictorial photographer of Estes Park, Colorado, is at present in the east making his eighth annual speaking tour. Early in March he lectured at the American Museum of Natural History and a well-known woman's club in New York, and more lately he has spoken at the first Congregational Church in Washington, D. C. On his way east Mr. Clatworthy lectured in St. Paul, Minneapolis, St. Louis and at the State University at Urbana, Illinois.

Mr. Clatworthy has made a special success of photographs from nature in color and his slides not only show the wonderful beauty of nature in Colorado and the great southwest, but interpret this beauty with artistic skill as would the gifted painter.

An exhibition of folk art and craft was held during the greater part of March at the Sculptors' Gallery, New York City. It comprised work from seven of the leading Settlement Houses of this country, an extraordinary collection of weaving, needle and craft work. Those exhibiting were Hamilton House, showing Italian needlework; Lenox Hill Neighborhood Association, art needlework; Greenwich House, pottery and woodwork; Guild of Needle and Bobbin Craft, hand quilting; Grenfell Association, hooked rugs from Labrador and Newfoundland; E. D. Prentiss, representing the New York Society of Craft, screens and book ends; and Maria B. Rother for the Man-

hattan Trade School for Girls, mural drawing.

A statue of "Justice" by Cartaino Scarpitta, an Italian sculptor who has for some years made his home in America, is to be placed on the facade of the new Hall of Justice building in Los Angeles. This figure, which is depicted with eyes unbandaged and with the traditional balances attached to the handle of her sword, will form a part of the keystone arch above the main entrance and will constitute the principal sculptural feature of the building. Mr. Scarpitta is also engaged in modelling figures for the facade of St. Paul's Cathedral in the same city.

San Fernando, California, is to have a life-size statue of Father Junipero Serra, one of the early missionary priests of California and founder of the celebrated Franciscan missions of that state. This statue, which will be placed in the garden of the San Fernando Mission, is the work of Sally James Farnham of New York and shows the man in priestly robes, one hand clasping a heavy staff, the other hand resting on the shoulder of a young Indian boy. It has been pronounced a most impressive work.

The dates for the Centennial Exhibition of the National Academy of Design, which is to be held this fall in Washington, D. C., in the Corcoran Gallery of Art, have been definitely fixed for November 24 to December 20. After the close of the exhibition in Washington it is planned to send it on a circuit of several of the larger cities.

The Art Association of Cedar Rapids, Iowa, has recently purchased for its permanent collection a large painting by Frederick C. Frieseke entitled "Before the Window." Other works lately added to the Association's collection are paintings by H. O. Tanner, Karl Anderson and Martha Walter.

The Pictorial Photographers of America have announced their second International Salon of Photography to be held at the Art Center, 65 East 56th Street, New York, from May 15 to June 15, 1925.

The Photographers Association of the Middle Atlantic States held a large exhibition in Philadelphia, March 23-25.

## BOOK REVIEWS

EVERYDAY ART, by Ami Mali Hicks. Published by E. P. Dutton & Company, New York. Price, \$3.

Painting and sculpture, of which so many have written and are now writing from every point of view, scarcely even tiptoe into this volume, which is written for the average reader, who needs yet to know a great deal about what may seem to be the obvious things of life. But considering the blunders he so often makes on just such scores as recounted herein, we realize that this book has a well-defined mission. Written in a sprightly and personal manner, it simultaneously entertains and points out homely faults, suggesting remedies without at all hurting our feelings. It touches upon every ordinary phase of our daily life, starting with the kinds of head-gear and clothing most becoming to particular types; when to "bob" the hair and when to refrain; how to clothe the headless dress-form in the sewing room to give it interest at least, and amputate the ungainly legs of the cast-iron kitchen stove; how to renew the youth of our last season's frocks, and how to metamorphose an old farmhouse into a charming country dwelling.

In other words, this work by an author, who is also a professional interior decorator, gives excellent information on all phases of her profession and many related subjects, and suggests in a concrete way how to make the artistic spirit, which governs good taste, an habitual partner of everyday life; and thus to solve the mystery of many of our melancholy moods which are due, not to physical illness, but to inharmonious surroundings.

ANDERS ZORN—MODERN MASTERS OF ETCHING SERIES. With an Introduction by Malcolm C. Salaman. Published by The Studio, Ltd., 44 Leicester Square, London. B. F. Stevens and Brown, agents for America, 33 Pearl Street, New York. Price, \$2.00.

This is the third of the series of Monographs on Modern Masters of Etching published by the *Studio*, the first two of which, on Frank Brangwyn and James McBey, were reviewed in the February number of this magazine. It contains, as did the preceding volumes, an interesting and instructive essay on the works of the



artist, and twelve reproductions of his best known works, beautiful in quality and remarkable for their closeness to the originals. Mr. Salaman, the author of the essay, who is himself an Honorary Fellow of the Royal Society of Painter Etchers and Engravers, pays high tribute to the art of this well-known Swedish master and traces its development from its early stages. This series of publications is highly recommended to those interested in etchings and their makers.

**ART AND MAN: Essays and Fragments,** by C. Anstruther-Thomson. With 20 illustrations and an Introduction by Vernon Lee. Published by E. P. Dutton & Company, New York. Price, \$4.

Two classes of readers, those who like biography and those who prefer discussions on art, will find this volume interesting. About one-third of it is devoted to a biographical introduction by Vernon Lee, beautifully written and presenting, in a vivid way, the remarkable personality of a woman who possessed a most astute perception of the meaning of Art, but who yet gave the public only a fraction of what she was capable of giving in this direction because of the variety of interests which engaged her attention. The larger portion of this book contains the writings of this woman, who says that most people get into a picture only as they get into the ocean—run in up to their ankles, and out again. But that she succeeded in immersing her whole being in Art, and in making evident some of the scientific and psychological aspects of it, no reader will deny.

**THE HISTORY OF AMERICAN IDEALISM,** by Gustavus Myers. Published by Boni and Liveright, New York. Price, \$3.

Of chief concern in this volume to readers interested in the bibliography of art are the four chapters devoted to the idealistic foundation of art in this country, and a history of the long struggle waged by its champions to overcome prejudice, patronage, and the blind preference for foreign art, spurious or otherwise, exhibited by the vulgarian rich. These chapters give a history quite different from that generally encountered, dealing little with individuals, and considering art as a great social movement, advancing primarily through the

efforts of the people themselves to its present democratic status. Certain activities of the American Federation of Arts are recounted as proof of the widespread influence which American art possesses today.

Based indisputably upon facts, many sources of which are cited, and written in a friendly and optimistic manner, this volume commends itself as not only a source of valuable information but also as a mitigant to the materialistic, cynical and pessimistic spirit which seems to be one of our prevalent post-war inheritances.

## ITEMS

The Board of School Commissioners of the city of Baltimore, Maryland, has recently adopted a list of five textbooks on art subjects to be used by pupils in the junior and senior high schools. The list includes the following: Brown's "Applied Art," DeGarmo and Winslow's "Essentials of Design," Norton's "Elementary, Freehand Perspective," Varnum's "Industrial Arts Design," Bement's "Figure Construction," and Neuhaus' "Art Appreciation." It is the policy of the Baltimore art department to recommend the adoption of suitable textbooks, in so far as suitable texts can be found, for each of the art subjects offered in the junior and senior high schools.

A joint art and music tour of Europe has been planned by Dudley Crafts Watson of the Chicago Art Institute and Henry Purmort Eames of the American Conservatory of Music. Time will be divided between art galleries, cathedrals, studios, etc., and orchestras, organ recitals, choirs, gypsy bands and grand opera in various countries. The party will leave Montreal early in June, and will visit, successively, interesting cities and picturesque towns in France, Switzerland, Italy, Austria, Hungary, Germany, Belgium, and Great Britain.

A sketching tour for art students, through France, Italy and Spain, is announced by George Elmer Browne, A. N. A. The party will spend the entire summer abroad, sailing from New York about the middle of May and remaining until the first of October. The tour will include gallery visits and spring salons in the various cities.

# SIXTEENTH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

THE CLEVELAND MUSEUM OF ART

May 13 to 15, 1925

## TENTATIVE PROGRAM

*Wednesday, May 13*

9:30 Morning session—Subject: "*Our National Art Organization's Big Job.*"  
Addresses of welcome, reports, discussions of Federation activities and problems,  
etc.

12:00 Lunch at Wade Park Manor and informal talks.

2:00 Afternoon session—Subject: "*Fostering the Small Art Museum.*"

1. Preparing the Way for the Small Art Museum.
2. Finances and Organization.
3. What a Small Museum Should Contain.
4. The Housing of a Small Museum.
5. Open Discussion.

4:00-6:00 Visit—home of Mr. and Mrs. Ralph M. Coe and other estates and collections.

7:00 Dinner at the Country Club. (Informal dress and addresses.)

*Thursday, May 14*

9:30 Morning session—Subject: "*The Future of Outdoor Advertising.*"

1. The Case for Outdoor Advertising.
2. The Case against the Sign Board.
3. Is the Advertiser Changing His Point of View?
4. The Future of the Advertising Poster.
5. Open Discussion.

12:00 Lunch at Wade Park Manor and informal talks.

2:00 Afternoon session—Subject: "*Community Art.*"

1. The Art Association Which Prepares the Way.
2. Pageantry as Community Expression.
3. How to Develop Musical Communities.
4. The Library as a Community Art Center.
5. Open Discussion.

4:00-6:00 Visit—home of Mr. Ralph King and other notable collections.

6:30 Dinner.

7:45 Evening session at the Play House—informal conference on "The Place of the Small Theatre in the Community," followed, at 8:45, by a play by the Play House Company.



Friday, May 15

9:30 Morning Session—Subject: “*Art in Relation to Industry and Handicrafts.*”

1. The Handicrafts.
2. The Industries.
3. How the School of Design Trains for Both.
4. An Attempt to Clarify Definitions.
5. Open Discussion.

12:00 Lunch at Wade Park Manor and Informal Talks.

2:00 Afternoon Session—Subject: “*Art and the Child.*”

1. The Work of the Chicago Public School Art Society.
2. The Art Center, Boston.
3. A Junior Art Museum.
4. Marionette Play.

4:00–6:00 Visit—“Longwood,” estate of Mr. and Mrs. John L. Severance, and other beautiful gardens.

7:00 Dinner.

8:15 Chamber Music—Beethoven Quartet at the Cleveland Museum of Art.

All sessions will be held in the Cleveland Museum of Art.

Addresses will all be limited in length to 20 minutes, which will allow about one hour at each session for open discussion.

The names of the speakers will be announced later.

The luncheons each day will be featured by short informal addresses and general discussion.

The Wade Park Manor will be hotel headquarters. Reservations should be made as early as possible.

Chapters of the American Federation of Arts are entitled to send delegates.

All members are welcome.

Active and Sustaining Members are privileged to vote.







ST. GEORGE OF PRINCETON

BY

STIRLING CALDER, SCULPTOR

NEW DORMITORIES, PRINCETON UNIVERSITY